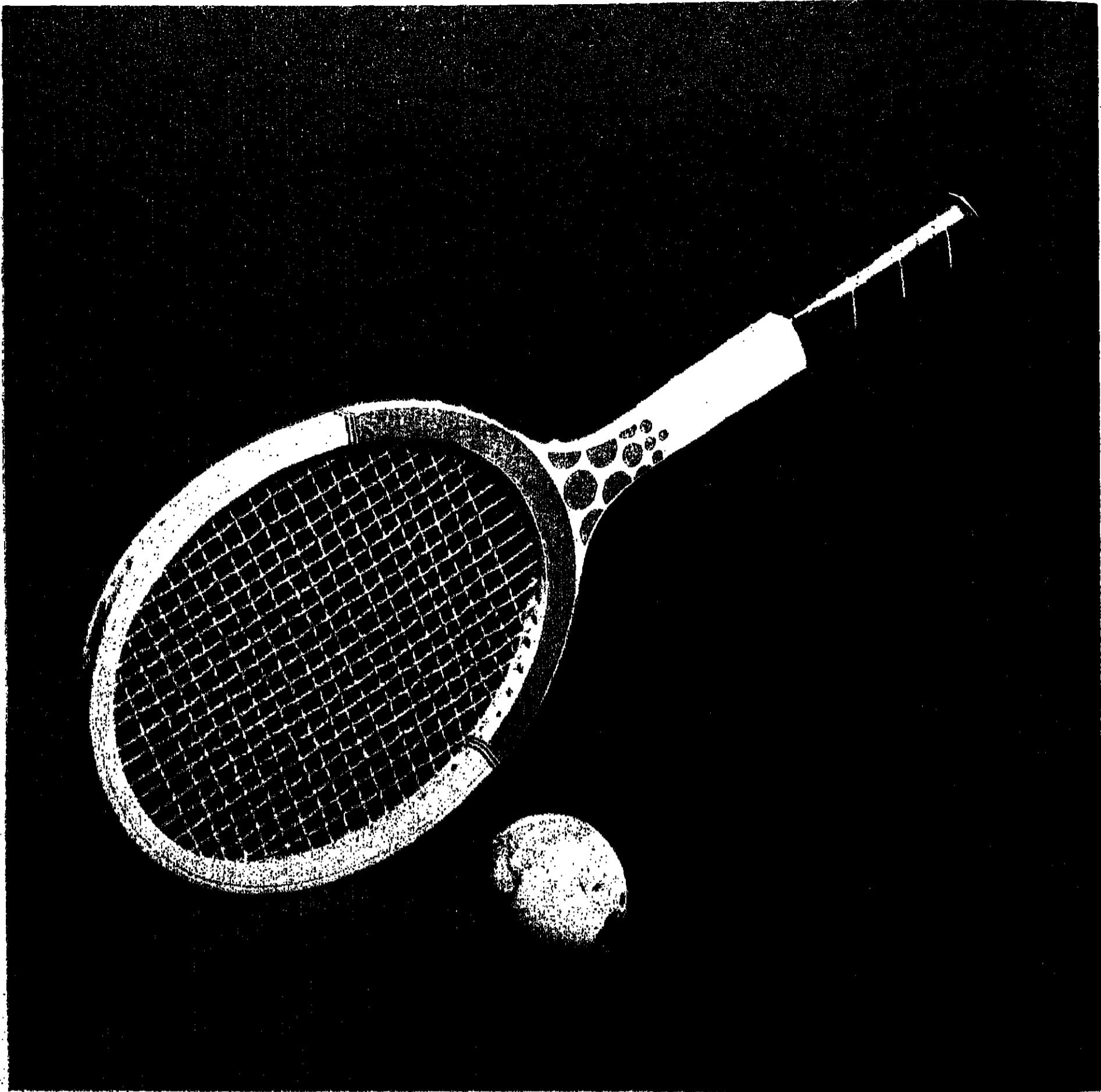


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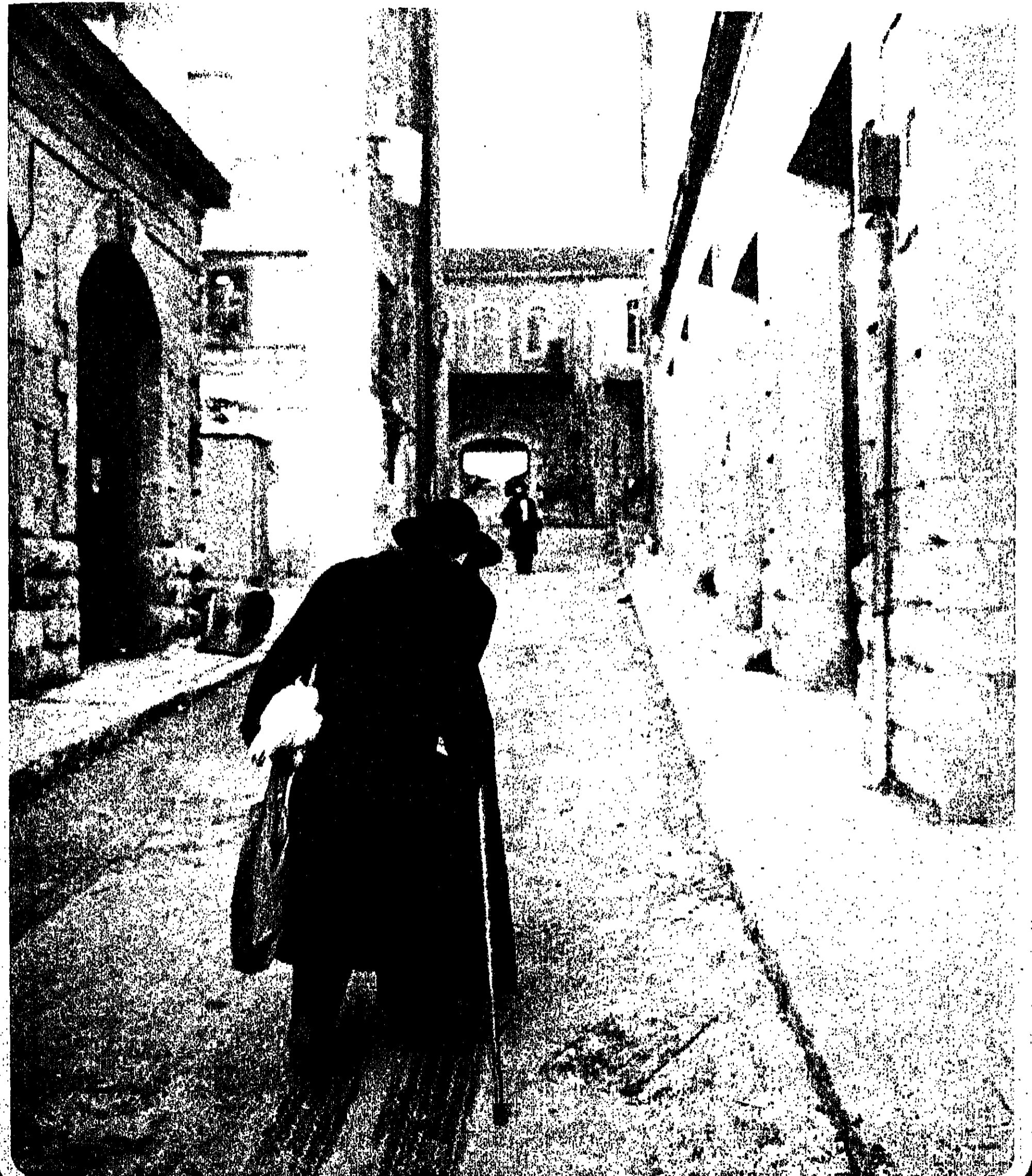
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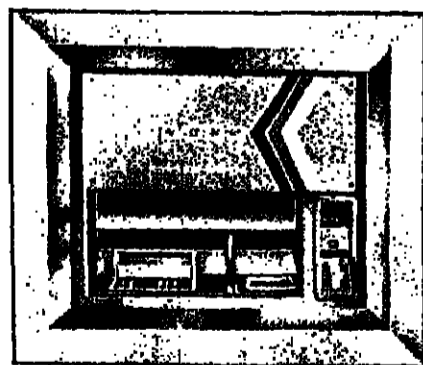
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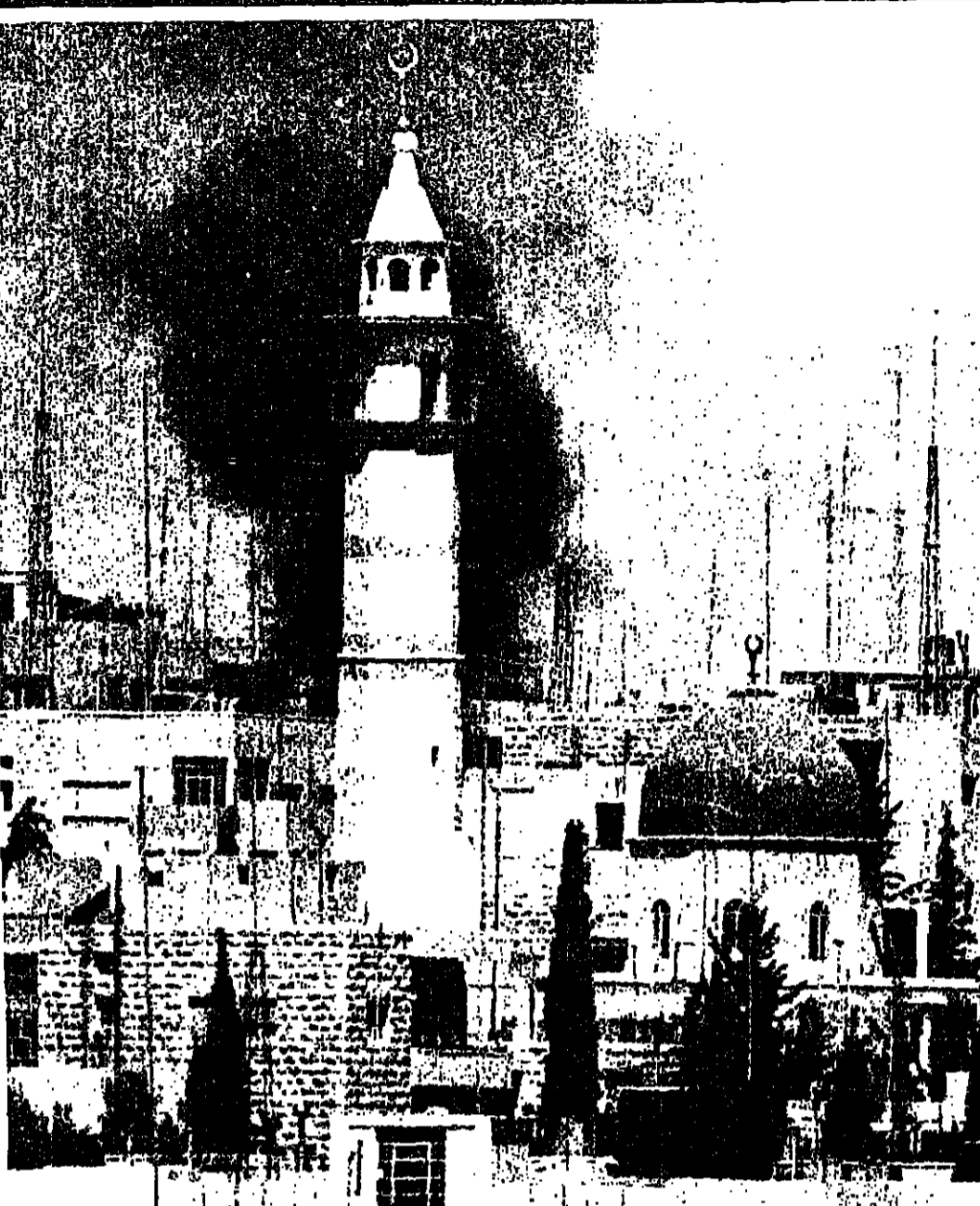


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(Left) Smoke billows in Amman during the 1970 fighting between Jordanian troops and terrorists. (Right) Nine years later, Hussein and Arafat meet to discuss co-ordination of policies.

SEPTEMBER has been a lively month. First Egypt's President Anwar Sadat and Israel's Interior Minister Yosef Burg let it be known that Jordan would soon join the negotiating process. Next, Jordan's King Hussein, who had been at the non-aligned summit in Havana when these things were said, stopped over in Europe on his way home and denied that his country would participate in talks within the framework of the Camp David accords.

Then *Newsweek* informed us that Hussein and PLO leader Yasser Arafat, at a meeting in Havana, had agreed on the transfer of the West Bank to Jordan, with its ultimate fate to be settled later between the two. Considerable detail was added a few days later by the Kuwaiti daily *Al-Anba*. After an interval that seemed a trifle too long to carry conviction, both reports were emphatically denied by the PLO spokesman in Beirut.

Press leaks — obviously emanating from Jordan — next spoke of an imminent call by Hussein for a new international conference to solve the Middle Eastern conflict. The two great powers, the EEC countries and all Middle Eastern parties involved (including Syria and the PLO) should participate. This was in keeping with Hussein's earlier stand: Jordan might negotiate, but not in the framework of the Camp David agreements.

On September 19, Hussein and Arafat had yet another meeting, this time in Amman, in order to "coordinate positions" in advance of the UN General Assembly debates. Neither side added anything to make things any clearer.

On September 24, Hussein, as

Jordan's moment

The developments that have weakened the anti-Sadat alliance have given King Hussein the freedom he needed to manoeuvre, writes DANIEL DISHON.

ting as Arab keynote speaker in the General Assembly, set forth essentially the line indicated by reports coming out of Jordan.

WHAT, then, can be said of all these claims and denials? Admittedly, one can only offer an educated guess.

One should perhaps begin by tracing the rise and decline of the anti-Sadat camp over the last year, i.e. since the Camp David summit.

That summit was followed by an Arab one in Baghdad in November, 1978. With Iraq in the lead, it turned into the most impressive demonstration of Arab solidarity against Sadat's peace policy since its initiation a year before. No Arab country was absent from Baghdad (except, of course, Egypt, which had not been invited), and all the participants endorsed the conference resolutions roundly condemning the Camp David agreements.

In similar fashion, the signature of the peace treaty between Israel and Egypt on March 28 was immediately followed by a second Baghdad conference. This turned out to be an even more forceful, but somewhat less universal, show of Arab anti-Sadat sentiment. Three Arab League members (Sudan, Oman and Djibouti) stayed away; the con-

ference had to overcome a major crisis before it could come to an agreement; and two participants (Morocco and North Yemen) later found ways to indicate that they were less than happy with the outcome.

The resolutions, however, not only condemned Egypt (as the first conference had done) but also imposed sanctions against it (as the earlier one had not). True, these sanctions were subsequently implemented with varying degrees of vigour, according to whether the country applying them was placed closer to the conservative or the radical end of the Arab political spectrum.

However, all but three Arab League members severed diplomatic relations with Egypt (the exceptions being Sudan, Oman and Somalia); and all cooperated in setting up the new headquarters of the League in Tunisia, where it had been transferred, in accordance with the Baghdad decisions, from its old seat in Cairo.

When the League's council was convened for its first meeting in Tunis, all member states — including Sudan — turned up.

THE PERIOD from March to mid-June of this year turned out to be the high point of anti-Sadat action. "Action" is the operative

word here. Anti-Sadat sentiment did not diminish, and the conviction that the Camp David accords, the peace treaty and the autonomy scheme were an abomination did not weaken.

What changed rapidly between mid-year and the present moment was the capability of the anti-Sadat camp to take concerted political action. Abroad, it could still make a fairly convincing show of being a cohesive bloc. It did so at Havana and is likely to do so again in the General Assembly. But on its Middle Eastern home-ground, this was no longer so.

For one thing, the Syrian-Iraqi axis, which was expected to become the backbone of the anti-Sadat alliance, came apart. First indications of its breakdown came in June; by August, the two countries were well on the road back to that state of recrimination which had characterized their relations for most of the period from 1968 to 1978.

This was not all, however: Syria (in June) and Iraq (in July) became caught up in domestic troubles which all but removed them from activity on the inter-Arab scene. The Syrian regime had to cope with communal strife and mounting opposition. In Iraq, former number-two man Saddam Hussein, who had made himself number one by replacing Presi-

dent Ahmed Hassan el-Bakr found that he now needed to reconsolidate his power.

THIS IN TURN released Saudi Arabia from some of the restraints imposed on it by the second Baghdad conference, when Iraq and Syria — then still pulling the same way — had led the mainstream of Arab opinion. When Saudi Arabia showed reluctance to go along with sanctions against Egypt, this caused a major crisis — Syria and Iraq threatened that they would "count among the traitors" any country failing to conform with the majority.

At the time, Saudi Arabia had elected to conform. Three months later, neither Syria nor Iraq was able, or in the mood, to make such threats. Saudi Arabia could now make its own choices in inter-Arab affairs with greater freedom, and promptly proceeded to do so. For instance, during the Security Council debate in July and August on Palestinian rights, Saudi Arabia took a line much closer to that of Kuwait (which submitted a draft resolution of its own) than to that of Syria and Iraq (who declared the whole debate futile and hypocritical).

More conspicuous, in terms of relations within the Arab world, was the development of Saudi-Sudanese relations. In April, Sudan (another country whose domestic problems are beginning to take precedence over broad Arab activities) broke relations with Iraq, charging the Iraqi Ba'ath party with infiltrating Sudanese political circles and with providing broadcasting facilities to one of President Jaafar Numeiry's determined expatriate

ponents.

During the summer, Syrian and Iraqi media attacked the Sudanese regime as oppressive, subservient to the West and an "accessory to treason" for not severing relations with Egypt. During these very months, Saudi Arabia undertook a marked rapprochement with Sudan.

And yet over Ethiopia, common pro-Western attitudes and Saudi involvement in Sudanese development projects prompted Riyadh to do so. So did the hope of gaining additional leverage over Khartoum so as to make Sudan register stronger reservations over Sadat's peace policies. Yet the Saudis would not have defied Syria and Iraq in such fashion had the "spirit of Baghdad" been as potent in mid-year as it was in the spring.

HOWEVER, one aspect of the Middle Eastern situation that continued to form a bond between Baghdad and Riyadh was their common fear of Khomeini's Iran and its influence on the Arab side of the Persian Gulf.

This fear was strong at the beginning of the year, at the time of Khomeini's takeover; it abated when he seemed buster keeping Iran's ethnic minorities in check than exporting his revolution; and it revived recently when Iran renewed its claims to Bahrain (renounced by the Shah in 1970) and encouraged agitation in Kuwait.

Yet the growing concern over Gulf affairs on the part of its Arab littorals also had a deleterious effect on the anti-Sadat combination: those Gulf countries which since 1977 had concerned themselves with the great Egyptian-Arab drama, now found their attention riveted to narrower concerns closer to home.

In similar fashion, Algeria — a pillar of the original anti-Sadat grouping in December 1977 — found itself virtually removed from the all-Arab scene. First it had to overcome the domestic repercussions of Bourmediene's death last December. When the new leadership finally emerged, the dispute with Morocco over the Western Sahara claimed all its energies.

IT IS THE sum total of the developments sketched above which brought about the rapid disintegration of the anti-Sadat alliance as a group capable of taking joint action.

Its ideological hold, by contrast, did not weaken, and not a single Arab country has "defected" from the Baghdad line and joined the negotiating process such as we have known it since November 1977.

Jordan, as far as can be ascertained today, is not preparing to "defect" either. But the new constellation has enabled it to strike out for itself, free from the fear of Arab retaliation, in a manner which would not have been possible at any other time since 1977. King Hussein has used his newfound freedom to do three things:

□ To renew his claim to the West Bank in defiance of the 1974 Rabat decisions which had "disinherited" him in favour of the PLO. This is evident from the revival of his "united kingdom" scheme of 1972 which would federate the West Bank and Gaza with Jordan, with all important powers reserved for the federal government in Amman. It is also evident in recent measures to



rebuild Hashemite influence on the ground: increasing salaries paid to West Bankers, and stepping up the flow of "official" visitors to Amman, right down to the modest level of mukhtar.

□ To signal to the West that Jordan is moderate and reasonable and therefore ready to negotiate. The Camp David accords were an unfortunate mistake, Hussein seems to be saying, but if the U.S. is now beginning to understand that, there is no need for it to woo the PLO — surely Jordan is a worthier and more promising partner. If there are to be new negotiations, they should, however, be conducted in a forum so heavily weighted against Israel as to make their outcome a foregone conclusion.

□ To underscore both the above points by demonstrating to the U.S. and the West Bank alike that he is acting in concert with the PLO. Hence the increasing frequency of his meetings with Arafat.

THE NEW Jordanian line places the PLO in an extremely difficult position. If it could be sure that Jordan's attempt to wrest the West Bank from Israeli hands will fail, it would do best to stick to its traditional attitudes and decry Hussein's steps as a camouflaged move to join Sadat. But can it be sure? What if the present U.S. emphasis on the Palestinian issue and — ironically — its own diplomatic successes in Western Europe were to create a climate in which Hussein would at least partially succeed? Should that happen, the PLO will appear in retrospect to have let Hussein into the West Bank by default.

To go along with Hussein is, however, no less difficult a course. To allow Jordan to negotiate over the West Bank means to negate the PLO's status as the "sole, legitimate representative of the Palestinians," which the 1974 Rabat summit had accorded the organization and which is its most highly prized achievement in the Arab arena.

Would it be able to recover that status once it has shared representation with Hussein, even temporarily? Would it not compromise its present standing in West Bank opinion by cooperating with the Hashemites? Would the possible gains from such cooperation outweigh the damage resulting from the almost inevitable split in the PLO which an agreement would cause?

The more radical organizations within the PLO are already protesting against the dialogue with Jordan; should dialogue turn into agreement, would not their protest turn into open dissent? Conversely, cooperation with the PLO holds dangers for Jordan. Arafat's appearances in Jordan (especially in Amman) might, if repeated, revive unrest among Jordan's own Palestinians, who have been efficiently held in check since the 1970 civil war. Even PLO entrenchment in the West Bank only might well "infect" the Palestinians residing east of the Jordan River.

HUSSEIN recognizes these risks for what they are. He may consider them worth taking at a time when the U.S. is seeking an opening towards the PLO rather than Jordan, and in view of the suggestion by some Israeli ministers that Jordan be regarded as a Palestinian state.

At this point, one can only conclude that both the PLO and Jordan are ready to take some risks for the sake of tactical gains. Hussein obviously expects that, once he moves into the West Bank, he will turn it into a loyal part of his "united kingdom" — PLO or no PLO: the PLO for its part seems convinced that its hold over West Bank and outside Arab opinion and its proven methods of intimidation will suffice eventually to turn even a federal "province" of Jordan into a state of its own.

The test is unlikely to occur very soon. In the short term, tactical cooperation between Jordan and the PLO is therefore likely — until, that is, Middle Eastern affairs take yet another of their customary sharp turns. □

Daniel Dishon is a Senior Research Associate at Tel Aviv University's Shiloah Centre for Middle Eastern Studies and one of the editors of the 'Middle East Contemporary Survey.'

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'A festering sore'

'In America it is the Jews...from whom Blacks feel they must declare their cultural independence,' writes BARRY GROSS, who maintains that the conflict between the two groups is 'much older and much more important' than merely an outgrowth of the Andrew Young affair.



Jesse Jackson in Jerusalem this week: 'No one should underestimate the depth of this division' (Oded Stoplnitzky)

THE ANDREW YOUNG affair is not a new story but a new chapter in Black-Jewish relations in America that go back more than half a century. As Reverend Jesse Jackson has said, "The tensions between Jews and Blacks have been simmering for years. No one should underestimate the depth of this Black-Jewish division, this festering sore."

Jackson referred to "a lot of confrontations between Blacks and Jewish landlords, Blacks and Jewish merchants," but the unprecedented, unified response to the Young affair by leaders of virtually every major Black organization in the country — religious, social, and professional — reveals how very deep the rift is. Black sociologist Prof. Kenneth Clark called the position paper that these usually warring groups drew up a "declaration of independence," and indicated that the issue is not Andrew Young or the PLO or the Bakke case, but something much older and much more important.

The issue is what Prof. Harold Cruse, a Black historian, in his 1967 book, *The Crisis of the Negro Intellectual*, called "intellectual overlordship." For more than 80 years the Black-Jewish relationship, according to Cruse, has been conditioned by what he calls an "ideology of intellectual supremacy."

Simply stated, Black intellectuals have been seen — and have frequently seen themselves — as stepchildren of Western culture, outsiders and parvenus. Jews, on the other hand, though more recently arrived in America than Blacks, have been seen — and have frequently seen themselves — as heirs to and masters of that intellectual tradition.

And yet, though they represent the Western culture which has excluded Blacks, which has denied that a Black culture of any value exists but has appropriated and exploited significant aspects of that very culture, Jews have always been, as one unidentified Black leader said recently, "better than other whites on issues affecting Blacks." Hence the peculiar tension: Blacks have known that Jews are much more sympathetic to their needs and problems than other whites; but they have also regarded Jews as epitomizing the white Western cultural and intellectual tradition that has excluded them.

IN SOME important respects natural and inevitable allies, Blacks and Jews have often occupied the same space at the same time in the cultural and intellectual arenas; but they have rarely, if ever, been equal partners. Rather, whether they have sought it or not, Jews have been cast in — and have played — a paternalistic role in relation to the culturally "inferior" Blacks.

To students of this Black-Jewish relationship in America the conflicts unearched by Andrew Young's resignation convey a very palpable air of déjà vu. In 1922 Claude McKay, the pre-eminent Black poet of what was called the Harlem Renaissance and the most politically militant Black artist of the decade, resigned from the editorial board of the Communist Party literary magazine *Liberator* in a dispute with the Jewish executive editor Michael Gold.

By 1922 both Jews and Blacks had found an artistic as well as an ideological home in the leftist movement, but the Jews occupied the major positions of policymaking and power, while those Blacks who had been admitted to the hierarchy occupied clearly

subordinate positions. McKay felt that Gold, representing both the Jewish and communist positions, was indifferent to and disrespectful of the literary expression of Blacks emerging from Harlem in the 1920s.

Only a half century after the end of slavery, the Harlem Renaissance was the first organized effort by Black American artists and intellectuals to find and articulate a collective cultural voice. Less a movement than a prodigious outpouring of energy and talent in all the cultural spheres, it served as a focal point for the discovery and assertion of cultural identity, cultural pride. *The New Negro*, edited by Prof. Alain Locke in 1925, was as much a manifesto as it was a literary anthology; its title accurately sums up the sense of self-discovery, of exuberance and optimism.

Yet the Jewish-communist position was that Black self-expression was, at best, negligible, at worst, inimical to party concerns. But, according to Cruse, while "the communists were not telling Jewish writers in the ghetto how to write, Negro intellectuals...were placed in a position wherein representatives of another minority could dictate cultural standards to them."

And, whereas Jewish communists "never overlooked a single stratagem for the preservation of Jewish cultural identity" — Jewish affairs were administered by Jewish communists through agencies the party condoned and supported, such as a Jewish newspaper, a Jewish magazine, a

school for Jewish studies — the Communist Party — and, implicitly, the Jews who were the party's cultural arbiters — "assumed that neither the American Negro at large, nor his New York brethren in the ranks of the party, had any real cultural identity to defend."

In an essay entitled "My Jewish Problem and Thiers," Cruse recounted his own experiences in the Communist Party: "It was paternalistic enough to have white communists telling me what I should think... but it was even more irksome if this white communist was Jewish because he was applying a double standard."

One Jewish woman in particular symbolized for Cruse the Jewish attitude toward Jewishness and toward Blackness. She so "gloried in the mental and spiritual ambience that she felt only Jewish intellectuals could offer" that she made him "feel that the Black experience was devoid of any special meaning beyond that of a benighted suffering"; that, "compared to Western intellectual standards of art and culture" — that is, Jewish intellectual standards of art and culture — "the Negro did not measure up...the Negro was artistically, creatively, and culturally inferior."

WERE THE unhappy experiences with Jewish intellectuals such as Claude McKay and Harold Cruse had confined to relationships in the Communist Party, Cruse's generalization about Jewish "intellectual overlordship" would be indefensible. But when two

such different — and pre-eminent — Black writers as Richard Wright and Ralph Ellison have nearly identical experiences almost 26 years apart, one must at least take Cruse's thesis seriously.

In 1940 Richard Wright published *Native Son* and became, overnight, the Black writer, the Black spokesman, not because he really was or should have been, but because of the white assumption that there could be and should be only one. Wright was the first Black American writer to gain truly national prominence: *Native Son* was both commercially and critically successful and time has proven it to be one of the best and most enduring novels to have emerged from the 1930s, the best American novel of the decade — Black or white — some critics have argued.

So it was not a minor matter when the Jewish critic David Cohn, reviewing the novel in the prestigious and influential *Atlantic Monthly*, attacked Wright as "politically naive" and incapable of taking "the long view of history" because he advocated immediate full citizenship for American Blacks and raised the spectre of violence and even civil war if it was not granted. The standard against which Cohn measured Wright and found him wanting was the Jewish experience.

As a Jew, Cohn implied, he had the political sophistication and long view of history Wright could not possibly have acquired; he was, after all, a member of a people oppressed "not for three cen-

It is frivolous for the Black writer to be "literary." Given what must be "the reality of (his) social life," it is heretical for the Black writer to affirm anything but "plight and protest."

In short, the Black writer should know his place: he does not, cannot, and should not try to measure up to white Western — Jewish? — intellectual standards.

When David Cohn made a similar attack on Richard Wright, *Native Son* had just been published and Wright's reputation had just been established. But in 1963, when Howe criticized Ralph Ellison, *Invisible Man*, winner of the National Book Award when it was published in 1952, was an acknowledged classic; two years later, in 1965, it would be voted "the most distinguished single work published in the last twenty years" by a *Book Week* poll of 200 prominent authors, critics, and editors.

Thus, Ellison's reply, entitled "The World and the Jug," was more bemused than angry; he was fully aware of the irony inherent in a situation in which a Black artist of the first order must defend the legitimacy of his experience, his ability to understand ideas and ideologies, his right to claim his place in a literary tradition, his very Blackness against the attacks of a white, a Jew.

To Ellison, Howe's insistence "that unrelieved suffering is the only 'real' Negro experience," that a Negro is "not a human being but an abstract embodiment of living hell," sounded quite familiar. It was the same condescension he, too, had encountered in the Communist Party: "I found it far less painful to have to move to the back of a Southern bus than to tolerate concepts which distorted the actual reality of my situation...and ideas that defined me as no more than the sum of unjust laws and customs...I found some of the most treacherous assaults against me committed by those who regarded themselves either as neutrals, as sympathizers, or as disinterested military advisers."

In using "the term 'Negro' as a 'stigma' and 'Negriness' as a sterile category or a state of unremediable agony," Ellison charged, Howe was guilty of an interpretation "of Negro experience which would not hold true for his own."

In an unmistakable allusion to Howe's interest in and admiration for the Jewish experience, Ellison accused Howe of seeming "never to have considered that American Negro life is, for the Negro who must live it, not only a burden (and not always that) but also a discipline — just as any human life which has endured so long is a discipline teaching its own insights into the human condition, its own strategies for survival."

Which, of course, Howe would argue, Jewish life was for the Jews who had lived it in his estimable *The World of Our Fathers*. Why, Ellison is implicitly asking, can't Black experience what he would surely claim for Jewishness and the Jewish experience? How can someone so convinced of the importance of his own culture not acknowledge the importance of another's? Ellison concluded in 1963 that Blacks had "the obligation of freeing themselves — by depending on the validity of their own experience."

WHICH BRINGS us to 1979 and the Andrew Young affair, the festering sore that has once again burst. What the Black leaders have said is that they have the obligation of freeing themselves from their allies, from the influence or dominance of "overlordship." If that's what it is, of their Jewish allies.

That is what Franklin Williams, former U.S. ambassador to Ghana, meant when he said, "The resignation was seen by the Black community as a threat to Black leadership. It was seen as a threat to Black participation in international affairs with the implication that Blacks were not qualified to participate in that arena."

That is what the representatives of the various groups meant in the section of the position paper which stated, "We summarily reject the implication that anyone other than Blacks themselves can determine their proper role in helping to shape and mould American foreign policies which directly affect their lives."

That is what one unidentified Black leader meant when he said, "What we declared was we were men."

And, finally, that is what Prof. Kenneth Clark meant when he described the position paper as a "declaration of independence."

It is in the light of the foregoing history, then, a half century's history of conflict and barely suppressed resentment, that author Frank Hercules's summation of the importance of the Young affair should be understood. "What is at stake for Blacks is their communal soul," Hercules said. "If they fail in taking independent actions in the interest of the Black community, they fail themselves, fall the Black community as a whole and they will have deserved the scorn and contempt of posterity down through the ages."

Literary to a fault? Rhetorical flair? To quote Jesse Jackson again, "No one should underestimate the depth of this Black-Jewish division, this festering sore."

But, Jackson added, "No one should underestimate the need for reconciliation to heal this wound." And that will not occur unless Jews resist the understandable temptation to raise the spectre of Black anti-Semitism, to take offence at what they perceive as Black ingratitude after decades of Jewish service in Black causes.

In the name of those decades, Jews must insist that the Jewish commitment to civil rights was, and will continue to be, unequivocal, a commitment made without conditions or prerequisites.

And Jews must understand and sympathize with a minority's need and desire to achieve status and power in the mainstream of a society that has despised them and at the same time support that minority's right to assert and maintain its specialness, to define itself in its own terms, to declare its intellectual and cultural independence from any group that would, for whatever "right" reasons, seek to influence it.

In America it is the Jews, through whatever combination of historical accident or design, from whom Blacks feel they must declare their cultural independence. The sore that is at present the Black-Jewish relationship will continue to fester and deepen if Jews fail to recognize the basis for Black resentment. If the sore continues to fester and deepen, the prognosis is clear: it will become a cancer, infecting and consuming the bodies and souls of two peoples. □

The author is Fulbright Professor of American Studies at Ben-Gurion University.

ture, the length of the Negro's residence in America, but for more than twenty centuries in nearly every country of the world.

Wright had made his hero's lawyer — and spokesman — a Jew, but, Cohn complained, he had "learned nothing from Jewish history, nor gleaned anything of the spirit of that group whom Tacitus called a 'stubborn people'." What Wright should have learned was that Jews, "over the whole sweep of two thousand years...greater oppression than Negroes knew even in slavery," did not massacre their oppressors, but instead "created within the walls of their ghettos an intense family and communal life and constructed inexhaustible wells of spiritual resource," which, Cohn implies, American Blacks have clearly failed to do.

In entitling his reply "I Bite the Hand That Feeds Me," Wright took full cognizance of Jewish sympathy for Black causes and his own friendship with Jews in the Communist Party in Chicago. He realized that the terms of Cohn's argument had put him in a difficult position — "for a Negro (child of slaves and savages) to answer a cultured Jew (who has two thousand years of oppression to recommend him in giving advice to other unfortunates)!" — but he did not hesitate to accuse Cohn of sharing "the unconscious basis upon which most whites excuse Negro oppression," the belief that "the Negro did not have a culture when he was brought here." On the contrary, Wright insisted nearly 40 years before Alex Haley's *Roots* had again to make the very same point, "the Negro possessed a rich and complex culture when he was brought to these alien shores."

FORTY YEARS after Claude McKay locked horns with Michael Gold, 20 years after Richard Wright locked horns with David Cohn, Ralph Ellison engaged in his most identical dispute with Irving Howe.

In an essay entitled "Black Boys and Native Sons," published in *Dissent* in 1968, Howe, taking position contrary to Cohn's, attacked the Richard Wright of *Native Son*, the Richard Wright of "clenched militancy," as an authentic Black writer, and condemned James Baldwin and Ralph Ellison for not following Wright's footsteps, for not being sufficiently, or even authentically, Black.

Subscribing to the theory that the Black experience in America was nothing more nor less than an unrelenting and benighted suffering, Howe dismissed as inadvisable any Black expression which did not deal in "pain and ferocity," "plight and protest."

Thus, he condemned the late Richard Wright, interested in the "intellectualism and Freudianism" of having "read too much" and having failed "to remain profoundly loyal to the limits of his talent."

He condemned the early James Baldwin as "literary" and "somewhat lacquered way" and given to "rhetorical flair," and the later Baldwin for "intellectual confusion."

He condemned Ellison for being "literary to a fault" and the "fatalistic ending of *Invisible Man*" for violating "the reality of Black life."

Howe's message is very clear: Given what must be "the limits of his talent," it is futile for the Black writer to try to deal with complex issues of modern thought. What the Black leaders have said is that they have the

obligation of freeing themselves from their allies, from the influence or dominance of "overlordship." If that's what it is, of their Jewish allies.

That is what Franklin Williams, former U.S. ambassador to Ghana, meant when he said, "The resignation was seen by the Black community as a threat to Black leadership. It was seen as a threat to Black participation in international affairs with the implication that Blacks were not qualified to participate in that arena."

That is what the representatives of the various groups meant in the section of the position paper which stated, "We summarily reject the implication that anyone other than Blacks themselves can determine their proper role in helping to shape and mould American foreign policies which directly affect their lives."

That is what one unidentified Black leader meant when he said, "What we declared was we were men."

And, finally, that is what Prof. Kenneth Clark meant when he described the position paper as a "declaration of independence."

It is in the light of the foregoing history, then, a half century's history of conflict and barely suppressed resentment, that author Frank Hercules's summation of the importance of the Young affair should be understood. "What is at stake for Blacks is their communal soul," Hercules said. "If they fail in taking independent actions in the interest of the Black community, they fail themselves, fall the Black community as a whole and they will have deserved the scorn and contempt of posterity down through the ages."

Literary to a fault? Rhetorical flair? To quote Jesse Jackson again, "No one should underestimate the depth of this Black-Jewish division, this festering sore."

But, Jackson added, "No one should underestimate the need for reconciliation to heal this wound." And that will not occur unless Jews resist the understandable temptation to raise the spectre of Black anti-Semitism, to take offence at what they perceive as Black ingratitude after decades of Jewish service in Black causes.

In the name of those decades, Jews must insist that the Jewish commitment to civil rights was, and will continue to be, unequivocal, a commitment made without conditions or prerequisites.

And Jews must understand and sympathize with a minority's need and desire to achieve status and power in the mainstream of a society that has despised them and at the same time support that minority's right to assert and maintain its specialness, to define itself in its own terms, to declare its intellectual and cultural independence from any group that would, for whatever "right" reasons, seek to influence it.

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TESTIMONIUM — EDUT V "SPAIN"

Under the Distinguished Patronage of Mr. Elie Eiyachar in cooperation with the Westdeutscher Rundfunk-Koeln and the Jerusalem Symphony Orchestra Conductor: Juan Pablo Izquierdo

JERUSALEM

Tuesday, October 16, 1979 — Jerusalem Theatre, 8.30 p.m.

A. Kariheinz Stockhausen — Michael's Youth (Act I of "Light")
Stage libretto by Kariheinz Stockhausen
Choir text from the Apocrypha
Choir of the Westdeutscher Rundfunk-Koeln (recorded)
Musicians, soloists, dancers, singers and mimes

B. Cristobal Helffer — Jarchas de dolor de ausencia (Kharjas on the pain of absence)
Hamburg Vocal Ensemble — a cappella choir
Conductor: Klaus Vetter

C. Emmanuel Nunes — Hessed (Grace) (The Death of Rabbi Shimon Bar Yohai — Zohar)
Chamber orchestra (musicians of the Jerusalem Symphony Orchestra)

Wednesday, October 17, 1979 — Jerusalem Theatre, 8.30 p.m.

A. Yizhak Sadal — Trial 19 (The Inquisition Trial of Leonora de Gonzales)
Audio-visual presentation

B. Homage to Alexander Tanamen: A. Tanamen — Apostrophe to Zion
C. Gilbert Amy — Shin'anim (Angels of the Throne) for chamber orchestra and soloists:
Alto — Benedetta Piccioli
Violoncello — Nina Flyer and clarinet

D. Mauricio Kagel — Vox Humana? (Ladino) Cantata for women's voices and loudspeaker solo
Hamburg Vocal Ensemble, Conductor — Klaus Vetter
Jerusalem Symphony Orchestra, Narrator — Avraham Ferrera

TEL AVIV

Saturday, October 20, 1979 — New Tel Aviv Museum, 29 King Saul Avenue, 8.30 p.m.

A. Kariheinz Stockhausen — Michael's Youth (Act I of "Light")
Stage libretto by Kariheinz Stockhausen
Choir text from the Apocrypha
Choir of the Westdeutscher Rundfunk-Koeln (recorded)
Musicians, soloists, dancers, singers and mimes

B. Gilbert Amy — Shin'anim (Angels of the Throne) for chamber orchestra and soloists:
Alto — Benedetta Piccioli
Violoncello — Nina Flyer

C. Mauricio Kagel — Vox Humana? (Ladino) Cantata for women's voices and loudspeaker solo and clarinet
Hamburg Vocal Ensemble, Conductor — Klaus Vetter
Jerusalem Symphony Orchestra, Narrator — Avraham Ferrera

Sunday, October 21, 1979 — New Tel Aviv Museum, 29 King Saul Avenue, 8.30 p.m.

A. Yizhak Sadal — Trial 19 (The Inquisition Trial of Leonora de Gonzales)
Audio-visual presentation

B. Cristobal Helffer — Jarchas de dolor de ausencia (Kharjas on the pain of absence)
Hamburg Vocal Ensemble — a cappella choir
Conductor: Klaus Vetter

C. Emmanuel Nunes — Hessed (Grace) (The Death of Rabbi Shimon Bar Yohai — Zohar)
Chamber Orchestra (Musicians of the Jerusalem Symphony Orchestra)

Tickets are available: JERUSALEM — Jerusalem Theatre and ticket offices
TEL AVIV — Tel Aviv Museum and ticket offices

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Jerusalem, Binyenel Ha'ooma at 9.00 p.m.: Saturday evening, Oct. 27.

Tickets in Tel Aviv: Rococo, Tel. 23868 and at other agencies. Jerusalem: Klaim, Ben-Naim, Cahana, Netanya; Signal, Haifa; Garber * Main ticket distributor: Rococo, 88 Rehov Dizengoff, Tel Aviv.

Producer: Shmuel Zemah

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(Above) Man holds rooster aloft in Mahane Yehuda marketplace. (Right) Father and son perform ritual.

KAPPAROT

Photos: Isaiah Karlinsky. Text: Moshe Kohn

"VOOS KIKSTE VEB A HOON IN ENAY OODEM?" your Galitzianer-Yiddish-speaking elder said to you when you gaped dazedly at him for some reason. In doing so, he was not comparing your gaze to that of a rooster staring at people, which is the literal translation of "ves a hoon in Enay oodem." He was rather describing the mien of the rite on the evening before Yom Kippur Eve.

Here is the scene: The would-be expliator tightly holds a leg-tied rooster in his right hand. (A woman holds a hen, and a pregnant woman both a hen and a rooster.) In his left hand he holds a prayerbook open to the formula to be recited at this stage of the rite. This formula consists of several passages from the books of Psalms and Job, beginning with Psalm 107:10. Somewhere along the line, someone appended the words "Bnei adam" — "People" — at the beginning, so that the formula now to be read states "Bnei adam yoshev uoshev veseluv..." — "People dwelling in darkness..." And while the expliator reads and presumably thinks penitential thoughts, the fettered fowl stares stupidly at the "Bnei adam" in the prayerbook, unaware of what a sublime purpose he is about to serve.

Psalms 107:10, 14, 17-20 and 8 and Job 38:23-24 in that order (there are other arrangements, but that is another matter), he lifts the rooster over his head and rotates it three times there, each time pronouncing: "This is my proxy, this is my substitute, this is my atonement. This rooster shall die whereas I shall find a long, good, peaceful life." (This, too, is only one of several formulas appearing in the respective prayerbooks of the different communities.)

THE FOWL is then slaughtered and eaten at the pre-Yom Kippur festive repast late the next afternoon. Since each member of the family has an expiatory fowl of his or her own, larger families are encouraged to give their surplus Kapparot chickens to poor families for the same purpose.

The earliest literary reference to the Kapparot rite appears in the writings of the 9th-century Babylonian Ge'onim. From Babylon, the custom spread to Spain and France, and thence to Germany and the rest of Ashkenaz Jewry. It is presumed to be a variation of the scapegoat ritual of the Yom Kippur service of Temple times, outlined in Leviticus 16 and described in colourful detail in Talmud Tractate Yoma.

The Spanish Halachic authority, Rabbi Shlomo ben Avraham Aderet (Rashba), opposed the

rite, calling it a heathen practice as did his countryman contemporary, Rabbi Moshe ben Nahman (Nahmanides).

The 18th-century Sephardi Rabbi Yosef Caro, author of the *Shulhan Aruch* code, called it "stupid custom" that "should be stopped" (*Orach Haim*, 600). Rabbi Ashkenazi contemporary, Rabbi Moshe Isserles, however, referred to it as "a time-honoured custom that should be kept" and even elaborates on how it should be performed.

Their contemporary, Rabbi Yitzhak Luria, the founder of the Kabbalistic movement that bears his name, and a slightly later leading Ashkenazi Kabbalist, Rabbi Yeshayahu Halevi Horowitz, attached profound mystical meaning to the rite.

AND THE VIEWS of Rabbi Isserles, Luria and Horowitz prevailed among both Sephardim and Ashkenazi Jewry. Indeed, today, many people of both communities are much more careful about the pre-Yom Kippur chicken-swinging, almost superstitiously so, than they are to observe many express injunctions of the Tora, Talmud and *Shulhan Aruch*, of both the "ritual" and the "ethical" varieties. In some communities or households, however, money is used instead of poultry, and it is afterwards given to charity. □



(Above) Shoochet checks rooster. For animal to be kosher, all bones and organs — even the wings — must be intact. (Below) The shoochet's knife.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
LUNCH — Humorous critique of society based on the biblical episode of Naboth, who was put to death for refusing to sell his vineyard to Ahab and Jezebel. (Khan, Wednesday and Thursday at 8.30 p.m.)

SEVEN BEGGARS — New Khan Theatre production, directed by Yossi Yarseli. (Khan, opposite railway station, tomorrow, Monday, Tuesday at 8.30 p.m.)

Tel Aviv
BIOCYCLE FOR A YEAR — Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also initiated the Project. (Taavta, 30 Ibn Gvrol, tomorrow at 8 and 10 p.m.)

CHAPTER II — By Neil Simon, Cameri Theatre production. (Cameri, 101 Disengoff, tomorrow and Thursday)

DEATH OF A SALESMAN — The Cameri's production of Arthur Miller's play. (Cameri, Monday, Tuesday and Wednesday at 9 p.m.)

THE DYBBUK — Hebrew adaptation of S. Ansk's famous Yiddish play. (Habimah's Large Hall, tomorrow and Sunday)

THE FALL — By Albert Camus. Translated and directed by Nilo Nital. (Belt Hoven, Disengoff St., tomorrow and Wednesday)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Belt Hoven, tonight)

LITERARY EVENING — Works by Amos Oz, A.B. Yehoshua and others. (Little Taavta, Tuesday at 9.45 p.m.)

LUCK, AMULETS AND THE EVIL EYE — The Yuval Theatre's play about the beliefs, customs and superstitions of Israel's different communities. (Bait Habayal, Weissmann and Pinkus, tomorrow at 9.15 p.m.)

NATM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Taavta, Tuesday at 4.30 and 8.30 p.m.)

Haifa
GALILEO GALILEI — By Brecht. Produced by the Haifa Theatre. (Haifa Municipal Theatre, 40 Fevener, tomorrow)

LUCK, AMULETS AND THE EVIL EYE — (Amami, tonight at 9.30)

Other Towns
THE DYBBUK — Hebrew adaptation of S. Ansk's famous Yiddish play. (Habimah's Large Hall, tomorrow and Sunday)

THE FALL — By Albert Camus. Translated and directed by Nilo Nital. (Belt Hoven, Disengoff St., tomorrow and Wednesday)

SLAUGHTERED MY AUNT — Based on Cabaret Song by Frank Wedekind. (Beerheba, Monday through Thursday)

SPRING AWAKENING — By Frank Wedekind. (Beerheba, Monday through Thursday)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem (Mann Auditorium, Thursday)

ISRAEL PHILHARMONIC ORCHESTRA — Zohar Mehta, conductor; Isaac Stern, violin. Dvorak: Carnival Overture; Stravinsky: Violin Concerto; Tchaikovsky: Symphony No. 5; Respighi: Pines of Rome. (Binyanei Hauma, Wednesday)

ISRAEL BACH SOCIETY — Directed by Eli Freud; Yehoshua Bizion, violin. Works by Bach, Handel, Biber, Stravinsky. (International Evangelical Church, 45 Hanevi'im, tomorrow)

Haifa
ISRAEL CHAMBER ORCHESTRA — Rudolph Barshai, conductor; Ursula Holliger, harp; Ruth Ma'ayan, harp. Works by Tippett, Ravel, Bartok. (Tel Aviv Museum, Wednesday and Thursday)

ISRAEL SYMPHONY ORCHESTRA — Dan Vogel, conductor; Pinna Saltzman, piano. Works by Grieg, Schumann, Weber. (Haifa Auditorium, tomorrow)

Other Towns
KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor. Works by Handel, Gassner, Mozart, Schubert. (Evron, Wednesday)

RAFF BRONIAL — Adina Hamburger plays works by Paganini, Caplet, Schmidt, Bach, Natta, Locatelli. (Ery Gallery, 16 King David St., tomorrow at 9 p.m.)

Tel Aviv
EVI KANER — Fantomish sketches. (Taavta, today at 8)

Haifa
LIFE IS NO HONEYMOON — With Gad Yagil and Hanna Leshow (Shavil, tonight at 9.30)

Other Towns
GASOZ — (Givatayim, Shavit, tonight at 9.30)

Tel Aviv
DAVID BROZA — (Little Taavta, 30 Ibn Gvrol, tomorrow at midnight)

BREITZ ISRAEL YAFFA — Songs by Shalhe Peltov. (Taavta, tonight at 9)

NATURAL CHOICE — (Taavta, Wednesday at 10.30 p.m.)

TEL MECHOVAN — (Taavta, tonight at midnight)

ZVIKA PIK — (Holon, Rina, tonight at 9.30)

ENTERTAINMENT

Jerusalem
THE BEST OF SHALOM ALBICHEM — Series by the famous Yiddish writer, performed by Haima Bernard and Michael Schneider. In English. (King David Hotel, tomorrow at 9.30 p.m.; Hilton, Thursday at 9 p.m. Show at Hilton includes tea drink and "Songs of the Shtetl" with Gladys and Danny)

IMPORTANT CEST D'AMER — French Film. (Jerusalem Theatre, today at 2.30)

400 BLOWS — Film (France, 1964). (Israel Museum, Tuesday at 8 and 8.30 p.m.)

Tel Aviv
DAVID BROZA — (Little Taavta, 30 Ibn Gvrol, tomorrow at midnight)

BREITZ ISRAEL YAFFA — Songs by Shalhe Peltov. (Taavta, tonight at 9)

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ZVIKA PIK — (Holon, Rina, tonight at 9.30)



Oliver Reed confronts Glenda Jackson about controlling "The Glass of Miss MacMichael."

OPERA

THE ISRAEL NATIONAL OPERA Founder: The late Edia de Philippe. Conductors: George Singer, Alexander Taraki, Arich Levanon. Chorus conductor: Dr. Hillel Pinkus.

PERIETTA EVENING — Scenes from "La Vie Parisienne," "La Perlehole," "Sylvia," "Show Boat," "The Gypsy Baron," "The Last of Summer," "The Merry Widow," "Faganini." (Tel Aviv, tomorrow and Tuesday)

MIGNON — By Thomas. Cast: Miriam Laron, Esther Baumwol, Elisheva Vitale.

Umberto Scavino, Terry Gabor, M. Ben-Shachar, Gloria Sharon, Freddy Peer. (Tel Aviv, Wednesday)

For last minute changes in programmes or times of performances, please contact Box office.

FILMS IN BRIEF

AGATHA — Second-rate thriller which tries to explain the mysterious disappearance of whodunnit writer Agatha Christie, missing for eleven days in 1926. Excellent performance by Vanessa Redgrave and Dustin Hoffman, but the plot pales when compared to Mrs. Christie's craft.

THE BOYS FROM BRAZIL — An excellent thriller based on a modern-day Nazi plot to rebuild the Aryan Race. Dr. Josef Mengele, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is so terrible yet so believable that the audience responds not only with feelings of suspense but those of horror as well. Gregory Peck, Laurence Olivier, James Mason and Lilli Palmer make an excellent cast.

THE CHAMP — This second remake of Wallace Beery's classic 1931 MGM film tells the story of a prizefighter who, because of liquor, destroyed his career. The love of his son gives him the strength to make a comeback. Jon Voight, Faye Dunaway and Ricky Shroder star in this schmaltzy-flier jerk that never wins our sympathy.

THE CHINA SYNDROME — Jane Fonda, Jack Lemmon and Michael Douglas in a first class thriller that also makes a statement which warns against the dangers of nuclear power. The film sets the stage for a hair-raising show-down with apocalyptic as the potential payoff. Well worth seeing.

THE CLASS OF MISS MACHIMICHAEL — A tough group of kids in a London school; a classically snobbish Headmaster (Oliver Reed); a teacher (Glenda Jackson) who thinks that freedom means allowing the kids to abuse her; and a poor plot combine to make for a thoroughly mediocre movie.

CLOSE ENCOUNTERS OF THE THIRD KIND — Fifteen million Americans claim to have sighted UFOs and scientists are beginning to take them seriously. In this remarkable science fiction mystery a telepathic and a young widow follow their intuition, through to one of the most sensational climaxes imaginable. The film's strength is that it deals with ordinary people confronting extra-ordinary circumstances. Not to be missed.

THE CONCORDE AFFAIR (AIRPORT 1975-80) — The third in the "Airport" series of air-borne catastrophe films. James Franciscus and Mimi Farrow star in a story that really doesn't hold together too well but which does offer adequate action for those who want to confirm their fear of flying or buffs of catastrophe films.

DAYS OF HEAVEN — Director Malick offers a surfeit of visual splendour as he recreates early 1900s rural America. Primarily a morality tale; the cinematography steals the show, and the lasting effect is sensory, not emotional. Don't miss it.

THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam, this is an epic war film which tells the story of three steelworking buddies, who are indelibly scarred in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

THE DOG — A Sicilian dog, a brutish dictator and a chase through Latin-American jungles make for a bloody film with few redeeming qualities.

DUCK SOUP — (1933) The Marx Brothers' anti-war, anti-political satire where Groucho becomes head of a fictional state.

ESCAPE TO ATHENA — With a cast featuring Roger Moore, Telly Savalas, David Niven, Stefanie Powers, Claude Rains, Richard Roundtree, Sonny Bono and Elliot Gould it is difficult to imagine how this black humour comedy about World War II could go wrong. But it does.

GET OUT YOUR HANDKERCHIEF — A last-class comedy that capitalizes on the pain of a neurotic woman who can only find sexual satisfaction with a thirteen-year old boy, through to one of the most sensational

in this film that, even though it won an Academy Award for Best Foreign Film, is an embarrassment to everyone.

GYPSIES GO TO HEAVEN — The beauty, innocence and tragedies of a Gypsy tribe are presented in this lovely film directed by Emile Lotzmann. A Russian film that has international appeal because of its excellent photography, acting and acting. Possibly best described as a love-poem in film, this is a touching experience that should not be bypassed.

HIGH ANXIETY — Ingenious and very funny comedy-wrapped-up-in-suspense about a Harvard professor who takes over directorship of the Psycho-Neurotic Institute for the Very, Very Nervous, and finds his own staff far sicker than his patients. A worthy tribute to Hitchcock's genius with visual references to "Vertigo," "Psycho" and "The Birds." Mel Brooks is the anti-hero.

THE MAGICIAN OF LUBLIN — Director Menahem Golan brings the novel of Isaac Bashevis Singer to the screen. While the film is entertaining it lacks the depth of the novel and while Golan has recreated a frighteningly real turn of the century Poland, a lack of artistry in acting makes the film fall short of its mark.

THE MAIN EVENT — Barbra Streisand and Ryan O'Neal in a boxing comedy that falls flat on its face both in the ring and on the screen.

MIDNIGHT EXPRESS — A young American, caught trying to smuggle hashish out of Turkey, is sentenced to 30 years imprisonment. His experiences with a barbaric system form the basis for this shocking and important film. Excellent acting by Bred Davis and John Hurt and others.

MOONRAKER — The 11th in the James Bond series. A rousing, escapist film with brilliant special effects, including a three-hour, half-million dollar space station and an endearing performance by 007's stoic-tooled adversary. (Continued on page C)

IN THE 31 YEARS of the State of Israel there was never a richer season of dance than the one just ended. Never had so many visiting companies come in such numbers and in such quick succession. Never had our own companies been more active. And the wonder of it all is that the theatres had full houses whatever the type of dance. In fact, Israel has been experiencing the kind of "dance explosion" that the Americans and Europeans are witnessing.

What kind of dance was it that broke all records? We had classical, modern and even Spanish. The "Royal" companies tended to be classical, that is, they mostly staged works in which the ballerinas were on "pointes" — toe shoes — and the ballets followed traditional techniques. The Royal Danish dancers (April) provided lovely examples of the Bournonville style. The Royal Swedish dancers (June) followed Russian methods. The Berlin Opera Ballet (July) was definitely in the Kirov (Vaganova) style, and the Australian Ballet (August) was recognizably of the British school, with its emphasis on clear outlines, firm attitudes and dramatic more than lyrical accent.

There were also two magnificent modern companies, the Martha Graham Dance Company (August) and the London Contemporary Dance Theatre (August), and all our own companies.

ARE THERE REALLY two camps, two irreconcilable

A disappearing distinction

techniques? At one time there seemed to be. When Isadora Duncan threw off her shoes and danced with uncorseted body, that was open rebellion. The rule of the five positions seemed to be over. The "moderns" discovered that their bodies could move in many ways other than those prescribed by Noverre and Saint-Leon, Petipa and Cecchetti. They began to develop methods of their own. The greatest of them was and is Martha Graham, from whom so many have derived their own styles, though they cannot today be called derivative.

But in the past few years, the gap has narrowed. The visiting companies were evidence of the narrowing of the absolute division between modern and classical. Modern companies have come to realize that dancers cannot ignore the benefits of classical training. Classical companies have discovered that the techniques of Graham and Cunningham and others can add expressiveness and flexibility.

Modern dance has freed the body and uses movements that classical dancers never dreamt of. For a time it gloried in this. Recently, however, dancers have discovered that there is much to be gained in speed, line, strength of back and legs from traditional training. After years in which modern companies revelled in their discovery of the floor on

DANCE Dora Sowden



which they roll, glide, sit and slide, they have rediscovered the air, the element in which classical dancers jump, leap and turn. On the classical side, companies have become much freer through the infiltration of modern ideas. Companies like the New York City Ballet and the American Ballet Theatre do "steps" and movements that Fokine never imagined, though he was an innovator in his day. There are some who have mixings about this trend. They have expressed fear that the "balletization" on modern dance will destroy its character. The matter was raised at an American

Dance Critics' Conference, and has been discussed elsewhere since.

Martha Graham apparently does not share this fear. She has denied that she has broken with the past. She has said, "I don't believe we should throw away 300 years of fine things, but we are in the 20th century. We cannot stay in the 18th. For one thing our bodies — our legs and torsos — are different. It is nonsense to say that a dancer is now finished at 35, as they said 100 years ago. But I don't like the word 'modern.' I prefer 'contemporary.' It means continuance."

The language of movement, said Martha Graham, was used for expression in ancient times as it is in modern times. What is different is the "ritual of approach."

THERE IS NO REASON why dancers should abandon toe shoes, just as there is no reason why they should not dance barefoot or in soft shoes. Yet blending the two techniques can produce a capability beyond the reach of each separate style.

It was, therefore, interesting to see how much "classical" movement there was in the Graham works during the recent season, how much dance was enriched by the "classical" leaps and turns amid the contractions, releases, twists and angularities of

"modern" dance. It is also worth mentioning that at least one company in Israel has since its beginning (in 1968) aimed at this blending of techniques. The Bat-Dor Company may thus be said to have got a head start here in this modern approach and the company's present level shows how it has paid off.

Practically all studios and companies today have introduced classical classes and traditional steps. Dancers have found that however much they rejoice in the new freedoms the classical routines add something. Thus the gap continues to grow narrower.

Paul Sanasardo, artistic director of the Bat-Sheva Company, also refuses to use the word "modern" now. He says, "We are a dance company, not a modern dance company." He, too, aims at closing the gap here in Israel.

The Israel Ballet has presented some works that lean more to the "contemporary" than to the "classical" but it remains traditional.

Choreographers everywhere are using the old positions, bends, arabesques as much as the new stretches, tilts and falls. Jerome Robbins, Robert Jeffrey, Kenneth Macmillan create movements that cannot be categorized as one or the other. Balanchine, though "classical," would have horrified Petipa and surprised Fokine. Antony Tudor — is he modern or classical? And Christopher Bruce? It is today hard to tell where the border line is. The best choreographers and dancers cross it without difficulty. □

After the fast

MEDIA WEEK / Daphne Raz

TV HOUSE'S holiday programming is becoming more and more bizarre. To top off the Rosh Hashana festivities last week we were shown the sad plight of Holocaust refugees in a well-made, though very lengthy, documentary. This week the end of Yom Kippur, usually marked by sombre programmes, features a fine thriller. Hitchcock fans will enjoy The Faradine Case (Monday, 22.05) which was filmed in 1948 with Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn and Ethel Barrymore.

Detective Inspector Roderick Allyn also has a murder case on his hands in Saturday's thriller, Colour Scheme (22.05). Allyn stays under an assumed name at a run-down guest house, which turns out to be the unlikely setting for murder, espionage and sabotage. The film is an adaptation of a story by New Zealand mystery writer Ngaio Marsh.

Wednesday's feature film John Ford western about a group of Mormons making their way west, with Ben Johnson, Joanne Drury, Ward Bond and Harry Carey in the lead roles.

Earlier the same evening Edward the footman tells his mates about a scandal that could

very well lead to a divorce. Tonight, in the last episode of The Immigrants, Dan Lavetta does indeed lose his wife and a pretty fortune, but he gets together again with his beloved mistress. (TV, 21.20).

Thursday evening features an Israeli drama in place of the usual documentary. Land of Quarrel (21.35) is a dramatization of a land rights dispute which took place in Palestine in the 1930s, in the course of which Shomer activist Alexander Zeid was murdered. The film was made by Yossi Godard and filmed near the site where the actual events occurred.

The only light entertainment TV House is offering this week is a film on Tuesday (21.35) of a gathering at Kibbutz Nahal-Oz to mark the 30th anniversary of Nahal.

Radio 1st's English Language Drama (Friday, 23.00) is back female tonight before going off the air for

the next fortnight due to the Succot holidays. Tonight's play is Old World, a translation of Soviet author Aleksei Arbuzov's work about a conservative, widowed sanatorium manager who envisions an unconventional counterpoint to a female patient.

As usual, Israel TV and Radio and Army Radio will not be broadcasting on Yom Kippur. Israel TV will be off the air from Sunday morning until Monday evening at 19.30. Radio 1st and 2nd and Army Radio will all switch off on Sunday following the news at 14.00 and will recommence broadcasting at 18.58 Monday. □



Hitchcock (TV: Monday 22.05), and 'Land of Quarrel' (TV: Thursday 21.35).

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JERUSALEM POST MAGAZINE

Informal fare

MATTERS OF TASTE/Haim Shapiro

A MEAL can turn into a nightmare in the nicest of surroundings if those taking part in it behave badly.

Under normal conditions, it should be possible to choose one's dining companions, but this choice is eliminated when the companions are your own children. Not only are we morally obligated to feed them; we are sometimes forced to take them along with us when we travel. For families visiting Jerusalem over the Succot holiday, the problem is compounded by the fact that even small eaters can run up enormous bills at many of the city's restaurants.

The solution to both these problems is to take children to the simple eating-places patronized by workmen, where the food is cheap and the atmosphere is friendly and not too demanding. I learned the beauty of this philosophy many years ago, when

grime and clutch of paper napkins that one may find in more elegant surroundings.

One of the oldest of such establishments is Menagen, at 12 Rehov Shilo, a small street leading off Rehov Agrippas. The five tables and chairs look as if they could well be from Mandate times, and a framed notice, dated 1944, gives the official maximum prices for various dishes.

THE MENU, as in most such restaurants, is limited but far from boring. I decided to order stuffed cabbage and meatballs. The cabbage, filled with rice, had been cooked long and slow over an old-fashioned kerosene stove. As a result, the cabbage and the rice filling were a uniform brown in colour, with the top crusty and a bit hard to cut.

The meatballs, small and round, were served in a tomato sauce with a slightly sour flavour. As with the cabbage, I have had better versions of this dish elsewhere, in restaurants that are hardly more expensive.

I drank a large bottle of black beer, that rich, non-alcoholic beverage that is unfortunately disappearing all too quickly from

the scene, to be replaced by "malt" in fancy small bottles.

All in all, I found the meal more interesting than tasty. But the restaurant is worth visiting if only for the fact that in trying to find it, you will no doubt be forced to wander through some of the quaint little streets adjoining the market.

Another important thing in its favour was the price. My two dishes and bottle of black beer came to IL56.

I PAID a little more for a meal at another restaurant in the vicinity, this time one of recent vintage, Hashlosha, at 88 Rehov Agrippas. I didn't ask who the three for whom the restaurant is named were, but I assumed that they were the hefty young men who did the waiting.

Despite its newness, Hashlosha already seems to have a patina of age about it. The tables may be topped with formica, but the old-fashioned, wide-bladed electric fans hanging from the ceiling make it look as if it could have been used for the set of *Casablanca*.

For my first course here, I decided to be totally mundane and

order houmous. The generous portion came with a good helping of whole, cooked chickpeas, as well as a spoonful of *ful*, the black sour beans that are a standby of Egyptian cooking.

Many of my readers may censure me for ordering something so unadventurous, but I must explain that for Jerusalemites, the quest for the perfect houmous has been unending, ever since Rahmu, another restaurant in the area which held the undisputed title, removed most of its tables and chairs and turned itself into a self-service take-away establishment.

In any case, if the title is to be awarded, Hashlosha should be a serious contender. I continued my meal with *kafrit*, a classic Sephardi dish in which meat and potatoes are cooked in a sauce that is reminiscent of a mild curry. The meat was plentiful, tender and well cooked, the potatoes firm and brown and the sauce unthickened, perfect for sopping up with a piece of fresh pitta.

Here the price of my meal, including a large soft drink, came to IL87.

In both places, I could see that the kitchen was spotless. □

Choral contacts

MUSIC & MUSICIANS / Yohanan Boehm

TWO OF OUR choirs went to Europe this summer for the first time: the Cameran Singers, with Avner Itai as conductor, and Stanley Sperber's Rubin Academy Chamber Choir. Both groups performed at the European choir meeting, "Europa Cantat," which was held in Lucerne, and participated in choral workshops, meeting many European choirs and conductors.

The Rubin Academy Choir went on from Lucerne to Vienna to participate in the International Youth Music Festival. Though the age limit for choristers was 26, and the group's average age is between 28 and 29, the ensemble was invited nevertheless. Two thousand singers in 15 choirs competed, and the Rubin Choir was awarded a special prize — the "official" first prize went to a Norwegian choir — because of the age problem.

The Israelis met the Cairo Conservatoire Orchestra and they spent a lot of time together. Each of the 46 singers paid a few thousand pounds for the trip; the Foreign Ministry, the Ministry of Education and Culture, the Jewish Agency, the Jerusalem Municipality, the Rubin Academy and private donors contributed to the costs, which came to nearly IL1m.

The Rubin Academy Choir was founded by Avner Itai 10 years ago, and Stanley Sperber took over from him in 1972. The choir, comprising students from the Academy and singers from the outside, meets twice weekly. They give some 15-20 concerts every season, appearing with the Jerusalem Symphony, The Israel Philharmonic, the Israel Chamber Orchestra and the Beersheba Orchestra, as well as on their own.

The Cameran Singers, founded by Avner Itai in 1976, went from "Europa Cantat" to Germany to train with another choir; Artur Gross worked on European music, and Avner Itai rehearsed the Israeli-German choir singing Verdi's *Otello*, which established the potential of available forces, one may look forward with great interest to this production. Rehearsals start on October 21, and there are still some vacancies for those interested in participating. The opening is scheduled for the end of March at the Jerusalem Khan Theatre. The Khan is contributing the hall and lighting, and the British Council is offering a subsidy.

The trip was a great success with the public and the critics and has already led to invitations for more trips abroad.

THE RINAT National Choir reports that Dr. Ron Levy, a Jerusalemite born in 1944, will be preparing several programmes — in October, *Jerusalem* by Mordehai Seter, which will be sung with the Jerusalem Symphony; in December, Mozart's *Davidde penitente*, Kodaly's *Psalmus Hungaricus*, and G.F. Handel's *Samson* will be performed. Ron Levy got his doctorate in choir conducting at the University of Indiana, where he also taught and conducted choirs. He served for a time as musical director at the Jewish Reform Community in Indianapolis. He is now director of the Music Department at the Oranin Kibbutz

activities — It is only the lack of money that is preventing the full exploitation of available talent.

REUBEN EFRATI, a former member of the Jerusalem Broadcasting Orchestra, has settled again in Jerusalem, after spending some time in South Africa and in Switzerland, where he is still a regular "extra" member of the St. Gallen Opera and Symphony Orchestra. He has for the last 15 years been "obsessed" by J.S. Bach's Sonatas and Partitas for Violin Solo and the Suites for Violoncello Solo. In 1967 he published a book on the interpretation of the violin works, to which he added in 1971 another work on the violoncello suites.

Now, a new book has appeared: *Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Solo Cello by J.S. Bach* (Atlantis; 270 pp. with 878 music quotations, an index and a useful table of the musical examples; Swiss Fr.64). Missing notes are added to complete the polyphonic lines; wrong notes, attributed to careless copying by Anna Magdalena, Bach's wife, are corrected. Ample quotations from Leopold Mozart, Carl Philipp Emanuel Bach, Johann Joachim Quantz and many others testify to Efrati's thoroughness. His is a rare combination of musicianship and musicological research. The text is in German and English. If you want to know about "Theologia naturalis," or what "Barlologe," "Tirata" or "Ueberwurf" are, the answers are in the book. It seems indispensable for teachers and students alike, for artists and for music lovers. Though the price is high, it is worth every Swiss franc — in Israeli money it comes to about a thousand pounds.

ERNEST BLOCH's *magnum opus* is undoubtedly his *Avodat Hakodesh* (The Sacred Service), the first liturgical composition on a large scale written for cantor, choir and orchestra by a composer of stature. Written in 1938, it still occupies a dominant place among the works written for the synagogue in modern times, despite the scores of Darluz Milhaud and Marc Lavry based on the same subject. Marco Rothmuller's DECCA recording is probably worn out by now in all libraries. There is a fine release from Columbia with Leonard Bernstein conducting the New York Philharmonic, and Robert Merrill as cantor (MS 6221). A more recent release comes from Angel Records, reprinted and distributed by CBS Records (Israel), which offers Maurice Abravanel conducting the Utah Symphony and Utah Choral, with Douglas Lawrence in the cantor's part (8 37306).

This recording has an ecumenical aspect — there is only one hall suitable for recording in Salt Lake City, and that is the Mormon Tabernacle (with its own world-famous choir); the chorus probably did not have many Jews in it, and the soloist "made his San Francisco Opera debut as Christ in a staged version of Bach's *St. Matthew's Passion*." The performance is clean and clear, well balanced in vocal and instrumental dynamics. Meritfully, the soloist does not indulge in operatics, and his baritone has a pleasant lyrical quality; Maurice Abravanel keeps his performers moving along in a dignified manner — not an exciting but a very adequate presentation, just in time for Bloch's 100th anniversary coming up in 1980. □



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Say you saw it in *This Week in Israel*

JOACHIM von Richthofen, a German bridge columnist, was at the European Championships when he "had a dream" featuring today's hand.

What system do you play?

E-W Vul: NORTH (D) J 10 8 5 4 2 K 9 8 7 6 5 4 3 2 A K 10 8 5 4 2 WEST 8 6 5 4 3 2 A K 10 8 5 4 2 SOUTH A 8 4 3 2 K 9 8 7 6 5 4 3 2 A 10 8 5 4 2

East of course doubled and South redoubled. What North understood: 2 ♠ Acol, 33-35 high card points, forcing to game... What South understood: 2 ♠ Acol, 33-35 high card points, forcing to game...

The play of the hand is as interesting as the bidding. The lead was the spade king. The ace in dummy won the trick... NORTH: J 10 8 5 4 2 K 9 8 7 6 5 4 3 2 A K 10 8 5 4 2

BRIDGE George Levinrew

South is in a six spade contract. A club in the opening lead. What do you lead to the second trick? Declarer in the France-Germany contest at the European Championship in the same contract with the same opening lead for the second trick finessed the diamond jack, which lost to the king...

CHESS Eliahu Shahaf

Problem No. 2982 YEHUDA HOCH, Petah Tikva. Specially Composed for The Jerusalem Post

representatives in the world championship cycle in an achievement. Yehuda Grunfeld, playing in the Rigla International scored 4 1/2 points in the first ten rounds, which included a draw with former world champion and tournament leader Mikhail Tal; two draws with international grandmasters Anthony Miles (England) and Andras Adorjan (Hungary) and victories over Edmar Mednis (U.S.) and R. Rodrigues (Cuba). In such formidable company, it can be safely said that Grunfeld has more than held his own.

White to play and draw (5-4) SOLUTIONS. Problem No. 2980 (Hoch), 1.Be5! fe 2.Ke3! de 3.Ke2! A1Q 4.Rd1 Qd1 5.Kd1 Kf2! 6.e3!! 7.e4 8.Kc3 9.Kc1 Jd3 9.Kb2 Kc4 10.Ka3! b2 11.Ka2 Kc3 12. Kb1 Kc4 13.Ka2(c2) Kb4 14.Kb2, draw, THE WORLD CHAMPIONSHIP THE FACT that Israel has two Kf3 b5. White resigns.

Tournament leader Mikhail Tal, in top form, excelled himself when he defeated, in a row, his compatriots Teeshkovsky, Polugaevsky, Romanishin, and Kuzmin. Against Polugaevsky, one of the favorites of the event, Tal required only 28 moves (with Black) to clinch a convincing victory. English Opening L.POLUGAEVSKY M.TAL 1.Nf3 c5 2.e4 Nf6 3.Nc3 d5 4.cd Nd5 5.e4 Nd4 6.Be4 Be7 7.Be6 Nd3 8.Kf1 fe 9.Ng5 Qb6 10.Qe2 c4 11.b3 12.Kg2 Qc7 13.Rb1 Bg7 17.Nb5 Qc4 18.Qe3 Rh5 19.Rh1 g4 20.Nh4 Nf2 21.Ng6 Rd8 22.Na3 Qa4 23.Qe1 Rd5 24.Nf8 Nd3 25.Qd1 Qe2 26.Rf3 g7 27.Kf1 Qf5 28.Kg1 Bd4. White resigns.

White to play and draw (5-4) SOLUTIONS. Problem No. 2980 (Hoch), 1.Be5! fe 2.Ke3! de 3.Ke2! A1Q 4.Rd1 Qd1 5.Kd1 Kf2! 6.e3!! 7.e4 8.Kc3 9.Kc1 Jd3 9.Kb2 Kc4 10.Ka3! b2 11.Ka2 Kc3 12. Kb1 Kc4 13.Ka2(c2) Kb4 14.Kb2, draw, THE WORLD CHAMPIONSHIP THE FACT that Israel has two Kf3 b5. White resigns.

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Please mention THIS WEEK IN ISRAEL

Off-key Singer

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THE MAGICIAN OF LUBLIN. Starring Alan Arkin, Louise Fletcher, Valerie Perrine and Shelly Winters. Directed by Menahem Golan.

"THERE ARE exceptional men," wrote Isaac Bashevis Singer, "in whose bodies simultaneously live a saint and a sinner." Yasha Mazur, an acrobat and magician in Poland at the turn of the century, was one of those men, and Singer gave him eternal life in his novel, *The Magician of Lublin*.

Menahem Golan's filmed version of the Singer novel brings Yasha to life in a form which, while not entirely faithful to the original, offers an engaging study of Jewish character. It is full of the kind of tales we hear from our grandparents in their reminiscent moods rather than from historians concerned with the realities of the past.

For those unfamiliar with the novel, Yasha has an appetite for fame exceeded only by his appetite for women. Unwilling and possibly unable to accept the limitations of mortal men, Yasha is constantly challenging man and God alike. "Teach me your magic, God. I want to fly like a bird," he cries.

His flying, however, is limited to his excesses in alcohol and bragging. His tale, as ethnic as it is, is the story of many men unable to come to terms with their own limitations.

The movie was filmed almost entirely in West Berlin, which makes the setting that Golan has created all the more remarkable, for he gives us a Poland that is frighteningly real and filled with detail. The excellent photography helps to convey a sense of "being there" that most period films fail to achieve.

Despite its strengths, the film falls short of its mark. Alan Arkin's New York accent contributes a discordant note, and he lacks the artistic depth he displayed in *Heart Is a Lonely Hunter* or the humour he conveyed in *The Russians are Coming*. Weak acting makes Lou



Alan Arkin, as Yasha, and Louise Fletcher in Menahem Golan's 'The Magician of Lublin.'

Jacobi appear like a Coney Island huckster, and Shelly Winters seems more Italian fishwife than Polish peasant. Maia Danziger gives the one outstanding performance in the film as Magda, the magician's waif-like assistant.

Perhaps it is just as well that the Nobel Prize Committee voted Singer his award before the film was screened. Gone are both the Jewish and the universal mysticisms so beautifully implied in the novel and the intensity of characterization that so deservedly gave Singer his fame. In their place is a competent but slick Hollywood-like production which, while it may provide light entertainment, lacks the depth to express the kinds of tragedy the story suggests.

ROCKY II. Written and directed by, and starring, Sylvester Stallone.

SYLVESTER STALLONE has learned his boxing lessons down to the last broken nose, bloodied and closed eye, and brutal punch. Whether, in this sequel to *Rocky*, he has learned anything about acting or directing is another story. *Rocky II* doesn't so much con-

tinue the story of *Rocky* as repeat it. A few new situations cannot hide the same characters, the same problems and even the same structure. Book-ended by two brutal, knock-down, draw-out fights, the vast middle of the film is guided primarily by Stallone's imagination and ambition, the first of which is limited, the second, huge.

The film opens with the closing scenes of the original *Rocky*, in which the young upstart, Rocky Balboa, loses the fight to Apollo Creed. Amid a barrage of reporters and photographers, a badly-bruised Rocky is wheeled into a hospital, the angry, equally battered Creed close behind. Creed challenges Rocky to a rematch and the melodrama is well on its way.

Rocky now marries his Adrian (Talia Shire), and they wander through a lot of cute young-married stuff. They go on shopping binges, buy a house they can't afford and get about as mushy as a guy with a "relaxed brain" and a mouse-like girl can get. She doesn't want him to fight and he, in the cause of togetherness, resists for a while.

Unable, for unexplained reasons other than his mental dimness, to hold a job, he wanders from TV commercials back to the meat locker.

THE WHOLE THING is so contrived as to make the film completely improbable. Stallone pulls out all of the tear-jerking stops: Adrian has a baby and goes into a coma; Rocky believes in prayer and animals; and he, of course, takes another triumphal jog up the steps of the Philadelphia Museum of Art. Too much of the film is designed simply to put space between the two big fights, and the script stalls so much that the scenes become random and farfetched.

The final fight scene, which lasts more than 15 minutes, is really well done, and here Stallone does show a touch of class by maintaining a tremendous level of suspense until a surprising ending.

The main problem of the film is not its over-simple sentimentality or even its grotesque mimicry of real life. It is that Stallone-Rocky has basically made a film to honour himself. The two are now

inseparable, actor and character having blended into one magnificent god-like creature who really believes in his invincibility and perfection.

That Rocky is a big, dumb, lummox who talks and lives in terms of clichés is no particular reason to admire him. That his brain refuses to think—or is incapable of thinking—of anything more complex than the side of beef in the food locker is not especially enviable.

If this is what our gods must look like, we're in trouble.

Despite its many failings, audiences, particularly the 265 million who saw the 1976 film in movie houses or on TV, will probably enjoy *Rocky II*. My 20-year-old daughter says that she cried most of the way through the film and that it was one of the best she's seen. By the time *Rocky III* comes out, her tastes may change. □

European agents; Sam Durrell may be the toughest backwater hick ever to make the CIA circuit; and Travis Magee is probably the keenest private citizen to enter the world of anti-crime, anti-wealth devastation gamesmanship. But move over, boys, because Paul Sherman makes his first appearance in this adaptation of Alistair MacLean's *Puppet on a Chain* and Paul Sherman is the absolutely super-duper, super-stud agent of Interpol's Narcotics Bureau.

Sherman (Sven-Bertil Taube) is more masculine than Durrell, more sensual than Magee and more sexually active than Bond. In fact, he is so masculine that one wonders if this seducer of lovely Swedish actresses and violent hunter of drug dealers and international crooks doesn't shave with a rusty bayonet.

as humour and half as exciting but well-intended nonsense; poor Sherman, however, really thinks he's going to save half the world and impregnate the other half.

The film centres in Sherman's attempts to track down and destroy a particularly vicious gang of heroin dealers. Fellow agents, lovely young women and an assorted collection of gangsters, punks, hoodlums and other no-goodniks are killed in enough gruesome ways to provide a feast for any sadist. In fact, there are so many deaths that one marvels that anyone is left alive at the film's end.

Despite its unreality, the film is an adequate thriller. There is a spectacular aquatic chase scene, directed and partially performed by Don Sharp, which vies with the best moments from *The French Connection*; and watching people fall to their deaths from helicopters, buildings and cranes cannot, after all, be completely boring.

There are some really excellent films in Tel Aviv now. After you've seen most of them, you might want to wander into this one. □

PUPPET ON A CHAIN. Starring Sven-Bertil Taube, Barbara Parkins, Alexander Knox and Patrick Allen. Co-directed by Geoffrey Reeve and Don Sharp.

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"Hell," I said, "Not again. I thought we'd gone into all that."
"Just for a trial," she said. "For the kids' sake."
"Yeah. And then we get attached to it and we're stuck..."
Next, the wife talked to the kids, with the result that Amir and Renana came and sat on my knee and started going "Daddydogdaddydogdaddydog." I resolved to meet them halfway.
"All right," I said, "a dog. What kind?"
"A thoroughbred," said my wife, "with a pedigree."
I realized at once that she'd been consulting some of the dog-owners in the neighbourhood.
"I don't want one of those large beasts that'll wreck the house," my wife continued with her briefing, "nor a little one either - they're silly. It shouldn't be too young, on account of the house-training. Or too old; old dogs have asthma."
"So listen, get us one that's obedient, that's got a good clear bark but is quiet, and doesn't bite or chew the carpets. And not a bitch, because they're in heat every so often. Better don't get a male either, because they're always chasing bitches. And, of course, not one that costs a fortune, but a real thoroughbred with a proper family tree and all."
"Right," I said, "if you're sure that's what the kids want..."
"Yes. Off you go, and remember - keep your eyes open and don't just buy the first dog they offer you..."

I PUT ON my coat and set out for town with my eyes open. On the way I popped into the post office for stamps and found myself queuing up behind a man with a bad cough, who saw the thoughtful expression on my face and asked was I looking for a dog? He had one in his garden, which was just round the corner. I went with him.
The dog turned out to be a small puppy with curly hair, bow-legs, and one of those black noses with lots of pink spots. It was lying in an old shoebox, chewing its tail, but when it saw us it jumped up and began licking my ankles with gusto. I promptly became attached to it.
"What's its name?" I asked.
"Dunno," said the man with a cough. "You want it?"
"Is it a thoroughbred?"
"A thoroughbred?" he expostulated. "Listen, chum, this dog is the product of about a dozen different breeds, and if that isn't thorough I don't know what is. It's a dog, it barks. What more do you want? So are you taking it or aren't you?"
He was getting impatient, so I said yes. I'd got attached to the pooch too, as I said.
"How much do you want for him?"
"Nothing. Just take it away."

HE WRAPPED the mongrel in some newspaper, thrust it into my hands and shoved us out. But before I'd walked very far I remembered my wife and stopped dead in my tracks.
I took another look at my acquisition: it lay there shivering slightly, with only its tip sticking out of the bad news. The tip, I now saw, actually was a pink nose with black spots. No, this wouldn't get

by at home. I'd need to prepare the ground first. I'd need time. I hurried back to Mr. Cough.
"I'm not going home right now," I lied. "I'll pick him up in the afternoon or sometime."
"Look," said Mr. Cough. "I'm willing to pay you a couple of quid..."
"No, no, I'm attached to him already. I'll come back don't worry."
"WELL?" the little woman asked, "found something?"
Did she really think I'd tall for that?
"My dear," I said, frowning at her, "you don't buy a dog the way you'd buy a pound of apples. I did see a few Scotch terriers and a setter, but their pedigrees looked rather shaky to me..."
I wasn't quite sure if there was such a thing as a "setter," but it sounded good.
The wife, in any case, was satisfied: I was working on the dog; I wasn't going to buy the first mongrel that came my way. She approved.
"You're right," she said. "Take your time. We don't buy a dog every day, after all."
"A-ha," I assented. "I've seen some ads in the paper. I guess I'll put out some feelers tomorrow."

EPHRAIM KISHON

NEXT MORNING I took the car, parked it behind the post office and went to the garden to see Max, who fairly jumped into my arms with joy when I tiptoed over to his shoebox. I decided to teach him a few tricks, like jumping hurdles and catching thieves and such, but he proved a slow learner. For a moment I even felt sorry I'd become so attached to him.
On top of this Cough suddenly showed up and started yelling that he'd throw the bloody animal out into the street if I didn't take her away at once.
"Please," I asked, "Did you say her?"
"Him, her, what's the difference?" said the idiot. "Just take the bitch away already."
Max, too, gave me a questioning look and nearly wagged her tail off.
"Nu?" said her eyes. "Why aren't we going?"
"I'm working on it," I signalled back. "I'm working on it."

AT HOME I sank into a chair, dead tired after my long drive.
"I saw Dr. Mencezal," I reported, "and she did show me some fairly handsome animals. But pure? Right through? Somehow I felt a sort of nagging doubt, a tiny..."
"Aren't you being a bit too fastidious?" the little one interrupted me. "Nobody's perfect, you know."
"I don't care," I told her firmly. "I'm not taking any second-best, and that's flat. Actually, I've decided to order a really super animal from abroad. I've heard of these famous kennels in Switzerland. In fact, I've already picked one, an off-white miniature schnauzer that goes back right to Frederick the Great on his father's side, and to Excellenz von der Stuechholz on his mother's."
"Good," said the wife a bit wearily. "Fine."

THE NEXT three days were the hardest of all my shuttle-diplomacy. I told Cough I wanted Max to be a birthday present for my little girl, so could he keep her for just a few more days. He said nothing, just grabbed Max and threw her after me over the fence. I took her in my arms, scratched her ears to cheer her up a bit, then threw her back into the garden and ran.
"I've asked them to keep Max at the airport for a day," I informed my wife, "while I have his genealogy checked by the Veterinary Institute in Jerusalem."
"You're getting to be a proper snob," she muttered, but I could see her resistance had crumbled.
Next morning, I found Max waiting for me on a street corner, whimpering pathetically. The heartless brute had turned her out of house and garden between two coughing fits. I bought the poor little thing a nice collar with lots of brass studs, and took her home. "Straight from Switzerland," I introduced her, "Max."
The family looked at her in awe: a real Swiss miniature schnauzer, positively bursting with pedigree, a prince among dogs.
"Nice," said the wife. "Cute. Really worth waiting for."
There, she'd already got attached to it.
She's nice, though, is our Max. Her tall wags like a metronome, and her eyes shine with so much intelligence you sometimes feel she may start speaking at any moment. Personally, I'd rather she kept mum. □

Translated by Miriam Arad

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2. The Hadasah Synagogue — Chagall Windows — open to the public from 1.30-4.0 p.m. Sunday-Thursday. Buses 19 and 27.
3. Mt. Scopus Hospital: Tours from 8.30 to 12.30 p.m. No charge. Buses 9 and 28. Tel. 618111.

4. Morning half-day tour of all Hadasah projects, 48 per person towards transportation. By reservation only: Tel. 416833. No tours Sunday — Erev Yom Kippur.
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.
Mount Scopus tours 11.00 a.m. from the Reception Centre Administration Building. Buses 9 and 28 to last stop. Further details: Tel. 822518.

Zmnanah — National Religious Women's Organisation. Tourist Centre, 28 Rehov Ben Matimon. Tel. 02-602488, 630920, 611588. American Mirasah Women. Free Morning Tours — 15a Keren Hayesod Street. Jerusalem. Tel. 232708.

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ART GUIDE

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Jerusalem

MUSEUMS
Israel Museum. Exhibitions: Yehoshua Elikan. Use of fabric to make flexible sculptural constructions ranging from a Persian period tomb, bag, 4th century B.C.E. Special Exhibition: Islamic Arts from the Israel Museum Collection. Special Visiting Hours: Eve of Yom Kippur 30.9, 10-1 Yom Kippur (1.10), closed. Regular visiting hours: Sun, Mon, Wed., Thur. 10-5. Tues., 4-10 p.m. Fri. and Sat., 10-2. Shrine of the Book: same as Museum, except Tues., 10-10 Billy Rose Sculpture Garden: same as Museum except Tues., 10 a.m. until sunset. Rockefeller Museum: Sun-Thur., 10-5. Fri. and Sat., 10-2. Free guided tours in English at Israel Museum: Sun, Wed., Thur. 11 a.m. Tues., 4.30 (Upper entrance hall).

EXHIBITIONS
Jerusalem Arts Lane — Khutsof Hayotzer (Opp. Jaffa Gate). Quality arts and crafts. All media. See artists at work. Open daily. Galerie Visage Nouvelle, Khutsof Hayotzer, Y.S. Hamitsche. Original prints. Tel. 02-619944, 220031.

TEL AVIV MUSEUMS
Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions — Maryan 1927-1977. Retrospective. Drawings from Museum. Collections. Opening of Mayerovitz Exhibition, Wed., Sept. 19, 7 p.m. Helena Rubinstein Pavilion — "There is something in it after all" — exhibition-workshop on buildings in Tel Aviv.

REHOVOT
The Weismann Institute open to public from 9.00 a.m. to 3.30 p.m. Visitors invited to see film on Institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only. Tours of the Weismann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Nominal fee for admission to Weismann House. For Tours of the House please book: Tel. 064-83210, 064-33328.

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ROCKEFELLER MUSEUM — Exhibit of the Month: Sculptured basalt stands from Chalcolithic sites on the Golan Heights, 4th mill. B.C.E. Rare bronze vessels from a Persian period tomb, bag, 4th century B.C.E. Special Exhibition: Islamic Arts from the Israel Museum Collection. Special Visiting Hours: Eve of Yom Kippur 30.9, 10-1 Yom Kippur (1.10), closed. Regular visiting hours: Sun, Mon, Wed., Thur. 10-5. Tues., 4-10 p.m. Fri. and Sat., 10-2. Shrine of the Book: same as Museum, except Tues., 10-10 Billy Rose Sculpture Garden: same as Museum except Tues., 10 a.m. until sunset. Rockefeller Museum: Sun-Thur., 10-5. Fri. and Sat., 10-2. Free guided tours in English at Israel Museum: Sun, Wed., Thur. 11 a.m. Tues., 4.30 (Upper entrance hall).

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THE TEL AVIV MUSEUM

Exhibitions: Malrovlav — Retrospective Exhibition • Drawings from the Museum's Collection • Israeli Photography, 1978-79 acquisitions. Afternoon Adventure at the Museum. Gallery games and workshops for children: 4.00 — 6.00 p.m. Wed., Oct. 3, 'Patch of Colour, Line, grades dalet — vav. Thur., Oct. 4, 'Patch of Colour, Line,' grades alef — gimel.

MUSIC
Tues. 8.30 p.m. "Voices from the Beginning." Brought forward by Bracha Zefira, with the participation of Hadassa Ben-Haim, Ester Gamlieli, Sara Yo'ari, Naomi Tzuri, Hillel (Ilka) Rave, Mordechai Roti. Songs by Y. Admon, P. Ben Haim, M. Zelra, J. Walbe, J. Sharet-Schertok, B. Zehavi, E. Amiran, N. Nardi.

CINEMA
The Wooden Gun. Film by Ilan Mossensohn. Special screenings for children, youth and family. Tues., Wed., Thur., Oct. 2, 3, 4 at 4.30 p.m. Fri., Oct. 4 (Erev Succot) at 11.00 a.m. Guide sheets for adults and children available at museum entrance on Saturdays.

These Wonderful Men with the Crank. Director: Jiri Menzel. Weekdays: 4.30, 7.15, 9.30, Sat. 7.15, 9.30 p.m.
Helena Rubinstein Pavilion, 6 Rehov Tarsat
Visiting hours: Sat., Sept. 29, 10 a.m. — 1 p.m., admission free. Sun., Sept. 30 (Erev Yom Kippur), Mon. (Yom Kippur), closed. Tues. — Thur., 9 a.m. — 1 p.m.; 4 — 7 p.m.
"There is something in it after all" Exhibition-workshop on Tel Aviv buildings.

Classes for Adults
Classes are still open for a limited number of participants in the following subjects: etching and engraving, serigraphy.
Registration at the Helena Rubinstein Pavilion, Sunday-Thursday, 9 a.m. — 12 noon.
SHABBATARBUT. Tel Aviv-Yafo Municipality. Culture, Youth and Sports Dept. Saturday, Oct. 6 at 11 a.m. Moderator — Yitzhak Livni.

Weapons may not be brought into the Museum, and there are no facilities for storing them.

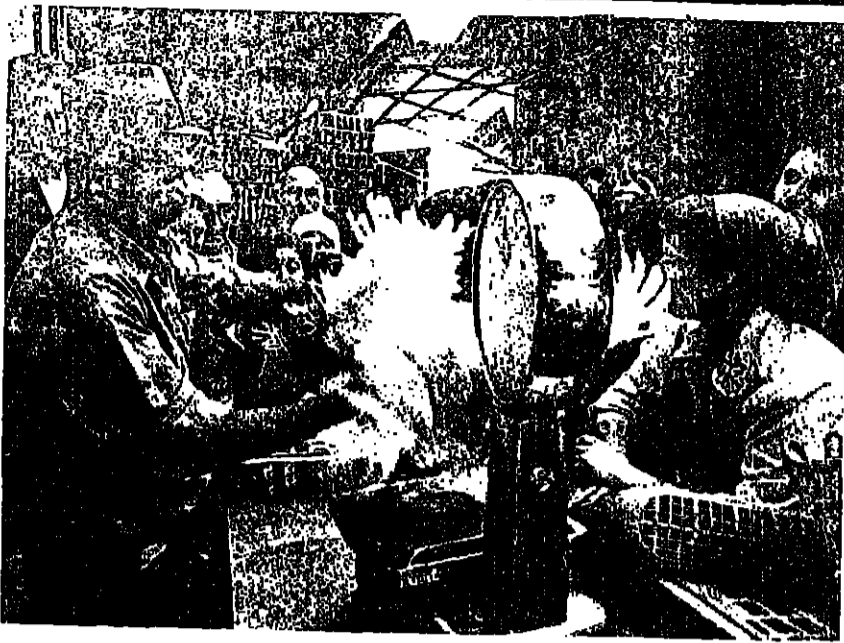
Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sat., Sept. 29, Sun., Sept. 30, Mon., Oct. 1 — closed for Yom Kippur
Tues. — Wed. 3 p.m. — 10 p.m.
Thurs. 10 a.m. — 5 p.m.
Fri. closed
Children under 6 years of age are not admitted.

Organized tours must be pre-arranged (Tel. 03-425181). Permanent Exhibition: The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available; slide-shows, mini cinemas, audio-visual displays, video-booths, computer terminals, etc.
Temporary Exhibition Gallery
"Ghettos in Italy — Venice-Rome"
Special Exhibitions
"Jews in Cuba — May 1978"
Photographs by Bill Aron
"The Jews of Ethiopia" (from Oct. 3)

Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2), Klausner St., Ramat Aviv.
Buses: 13, 24, 26, 27, 49, 74, 79, 672.



(From top) shoppers queue up to purchase white chickens; absohot demonstrates ritual for non-religious youth; impromptu nest; crates of chickens.



this week at the israel museum jerusalem

SPECIAL EVENT
Sat. 29.9.79 at 8.30 p.m. Members of the group "STRUCTURES SONORES" — Jacques, Yvonne, Stanny, Teddy and Claude Lasry will perform on their sound structures. Works by Vivaldi, Bach, Lary. "Imprographics" and music orientated towards Free Jazz. Tickets: Members IL70; non-members IL90.

GALLERY TALK
Tues. 2.10.79 at 7.15 p.m. "JOSE GUADALUPE POSADA" (1882-1918). Ruth Apter-Gabriel (Hebrew)
FILM
Tues. 2.10.79 at 6.00 p.m. and 8.30 p.m. "400 Blows" (France 1959) Dir.: Francois Truffaut (Eng. and Hebrew sub-titles)
FOR CHILDREN AND YOUTH
Thurs. 4.10.79 at 8.30 p.m. "THE YOUNG JOURNALISTS" (England)

ART ON FILM
Special presentation of the famous Kenneth Clark Series: "REMERANDT — The Rebel, The Success, The Withdrawal."
SPECIAL NOTES: The Fierochter Pavilion for Impressionist and Post-Impressionist Art is closed until further notice for completion of the building.
REGISTRATION for Courses for children and adults in the Youth Wing Office Sun., Mon., Wed., Thurs. 10-12 and 2-4. Courses begin on 15.10.79.

Special Visiting hours:
Eve of Yom Kippur (30.9) 10-1 Yom Kippur (1.10) closed.
VISITING HOURS:
ISRAEL MUSEUM: S.M.W.TH. 10-5/Tue. 4-10 p.m./Fri. and Sat. 10-2. SHRINE OF THE BOOK: same as Museum except Tues. 10 a.m. — 10 p.m.
BILLY ROSE SCULPTURE GARDEN: same as Museum except Tues. 10 a.m. until sunset.
ROCKEFELLER MUSEUM: Sun-Thur. 10-5/Fri. and Sat. 10-2. GUIDED TOURS IN ENGLISH AT THE ISRAELI MUSEUM: Sun., Wed., Thur. 11 a.m./Tues. 4.30 p.m.
GUIDED TOURS IN HEBREW AT THE ISRAELI MUSEUM: S.M.W.TH. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
TICKET FOR SATURDAYS: Buy in advance at the Museum office or main hotels.
FOR GIFTS AND BOOKS TRY THE MUSEUM STORE. 10% DISCOUNT FOR MEMBERS
FOR SPECIAL EXHIBITIONS SEE ART GUIDE PAGE.

PUPPETO

israel film archive - jerusalem

28.9	14.00	Zabziakie Point
		— Michelangelo Antonioni
29.9	19.30	— Bernardo Bertolucci. Part 1
		— Part 2
1.10	21.00	Blow Up
		— Michelangelo Antonioni
2.10	19.00	Sounds of Music
		— Robert Wise
		North By Northwest
		— Alfred Hitchcock
4.10	18.00	The Eyes
		— Mark Robson
		Women in Art
		— Documentary Series

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At left: "Still Life with Fish," oil on canvas, 1949. At right: "Krosno," 1970, Panda oil pastels on paper. Below: the artist, Zvi Maïrovich, whose memorial show is now being presented at the Tel Aviv Museum.



MAIROVICH: SAGA OF AN ARTIST

Gil Goldfine reviews the Tel Aviv Museum's retrospective memorial show of works by the late Israeli artist Zvi Maïrovich and finds that the artist's last works were his best.

In a very straightforward, rather conservative manner, the Tel Aviv Museum has mounted a comprehensive exhibition of 110 oils, gouaches and mixed media paintings by the late Israeli artist ZVI MAIROVICH.

Essentially, Maïrovich's career followed the ideal of mid-20th century art, progressing from one period to the next in an (intuitive)ly measured pattern, beginning with reductive configurations in the late '80s and culminating in a lyrical abstract style 40 years later.

The exhibition presents this story in classic style. There are few deviations and rarely is there an unexpected surprise. The pictures flow along the gallery walls in a programmed way, portraying the artist's "logical" development (from 1934, the year he arrived here, till his death in his Haifa home on November 11, 1974).

LAST DECADE

It was not until the last 10 years of his life that Maïrovich created very personal and truly unique pictures. The "Panda series" (mixed-media consisting of oils, oil pastels, and graphite on paper) were begun in 1966 and stand as his culminating achievement; a symbol of the Maïrovich "syndromes" in Israeli art.

Prior to this period, Maïrovich's oils and gouaches were painted with a great deal of conviction, but were not always able to "speak to the inner soul" as do the "Pandas."

BORN IN POLAND

Born in Krosno, Poland, Maïrovich studied in Berlin until 1933. One can assume he absorbed the visual precepts of expressionist art, signs of which are consistently evident in his entire oeuvre, starting with early still-

life interiors and figurative canvases.

These pictures are characterized by a flattened, upended view of the subject, by compressed space and a use of pure colours pronounced by broadly painted, uneven, black contours and highlights. Coupled to bold drawing and unstable compositional effects these traits carried in them the seeds of the semi-abstract style that emerged in the mid '50s.

DERIVED FROM NATURE

THE ABSTRACTIONS OF Maïrovich's middle period feed on nature as their source of inspiration. They maintain, however, the ebullient palette touched with black, expressive variations on the dynamic structure of natural landscapes.

As a group they achieve an abstract-expressionist crescendo, exploding in all directions in a de Stael-Gottlieb-Riopelle fashion. From a decidedly horizontal format, fragments, bands and bars of brushed and knifed pigment crash into vertical motion, forging a piston-like conflict between two opposing fields, one solid, the other atmospheric.

"In front of the Dead Sea" and "Mitspeh Rimón" are pictures that embrace this concept. But too often Maïrovich became overtly methodical, producing unimaginative compositions that negate those "inner elements" he sought to capture.

When Maïrovich discovered Panda oil pastels, he escaped the rigidity that had begun to hem in his large, crusty abstractions. This new path led to delicate linear draughtsmanship.

The master teacher Nicolaidis noted in his book on how to draw that the artist must perceive and render the apple from its core in

order eventually to understand its contour. In many respects the Panda pictures adhere to this precept. Determined to keep his identification with nature, the artist covered one metre-square sheets of paper with endless scribbles, scratches and thread-like tributaries until they coagulated into full-bodied shapes and volumes that reflected dense underbrush and microscopic growth.

But because the images were created from a kaleidoscopic weave of lines, the fields of colour maintain a lyrical surface fluidity shimmering across the overall grey surface.

Sometimes it seems as if Maïrovich was trying to illustrate organisms oscillating for the purpose of latching on to other living things in order to establish a dynamic relationship. Then one reacts to large blank areas of white paper as if they were breaks in the cloud cover passing the horizon, offering visual relief to warring plastic forces.

SPECIAL COLOUR

Maïrovich chose a subdued, yet special, colour scheme for his Panda paintings. Built around major sections of grey, grey-green, pink, charcoal and violet, an occasional scrawled orange, deep blue or red is inserted to spark the composition into life.

One can genuinely feel the dialogue that grew between Maïrovich and his art during the last seven years of his life. The Pandas contain a broad frame of imaginary reference; an immediacy of action, an obvious desire to create, and energy that could only be activated by the devotion of a dedicated artist.

(Tel Aviv Museum, King David Blvd.) Through November. □



JOSE GUADALUPE POSADA: the "Calavera (skull) of Huerta"; and, at left, the "Calavera of a Revolutionary", two satirical relief etchings from the show of Posada's work now at the Israel Museum. Posada died in 1913.

DEATH IN MEXICO

Meir Ronnen

JOSE GUADALUPE POSADA (1882-1913) a famed Mexican illustrator who was a pioneer of social comment in his country, was also the founder of a distinctly Mexican style, as can be seen from a show of his etchings and original handbills now at the Israel Museum. The notes accompanying the show also claim that he was a forerunner of, and source of inspiration for, the great Mexican muralists like Rivera and Orozco. Unlike Orozco or Siqueiros, however, he was less a political artist than one with a firm social conscience, attacking great moral issues rather than personalities or party issues. While working as a news illustrator he also tried to make the barely literate and the illiterate more aware of their plight: he attacked poverty and the rich land owners. Despite the crusading nature of his work, he was no mere propagandist but a very fine artist with a complete mastery of etching and fledgling lithographic techniques.

Posada was born in Aguascalientes in Central Mexico, where he attended a local academy and served an apprenticeship with Pedrozo, a pioneer lithographer with political views. When Pedrozo was forced to leave town, Posada followed him to another province. Posada did not move to Mexico City until 1888, during the heyday of dictator Porfirio Diaz. Two years later he joined the staff of publisher Antonio Vanegas Arroyo, with whom he was to remain until his death; the works in this show date from that period.

Arroyo published *Hojas Callejeras*, handbills and gazettes containing sensational news items, accompanied by Posada's dramatic and explicit illustrations (and occasionally by a poem as well). As can be seen here, they dealt with executions by firing squads, political events, catastrophes, miracles and even the birth of freaks, some with two heads or four legs.

Posada also dealt with events closer to the 1908 revolution itself: battles, street-fighting and skirmishes between revolutionaries and Federal forces, the latter generally being depicted armed with early Hotchkiss machine guns: One scene depicts rebels firing on troops from the grandstands of a bull ring. Posada was not always an eyewitness to these events; his depictions are formalized, but this is also what lifts them well above mere reportage.

There is also an interesting rendering of a troop of pro-government militia made up of wealthy ranchers wearing the embroidered vaquero riding dress that has its origins in Andalusia. Perhaps for diplomatic reasons, Posada occasionally presented Diaz in a positive light, but he always presented Madero, the leader of the opposition, as a hero. Madero was killed by the traitor Huerta just a fortnight after Posada's death. Posada had already summed up Huerta, however; there is a work here depicting Huerta as a poisonous spider with a skull for a head.

Posada was famous for his use of skulls, or *calaveras*; he often drew the rich and the young as skeletons or as having skulls for heads. As in medieval morality plays, the skull was a symbol of the "great equalizer" and of the transient nature of life as emphasized by the Church, though Posada was not a religious crusader: his black humour simply existed to remind everyone that all were equal under the sod.

Skeletons and Satanic death figures are, of course, an integral part of folk tradition in Catholic Mexico; millions of skeletons still appear in the streets on the "Day of the Dead." Posada's great achievement was to fuse Western academic art traditions with the folk culture of his own country, opening a direct channel to the feelings of his vast and often naive audience.

In this, Posada was helped by the nature of his medium. He began as a realist lithographer, but he soon dropped refined draw-

ing in favour of the tougher, more dramatic black and white effects achieved through engraving. He at first made woodcuts but as printing demands rose he tried a variety of metal plates, always looking for quicker techniques. From 1895 he made rapid relief etchings by drawing on zinc plates with acid-resisting varnish. The rest of the plate was etched away, leaving the varnished area to be printed in bold blacks, as with a woodcut, though the relief etchings were much more fluid and lively and enabled him to render fine details. Posada's output was phenomenal: he left some 20,000 works behind him.

This is a show well worth seeing. It is in the Museum's library foyer. □



Alexander Putov: detail (Timart Gallery, Jerusalem).

ALEXANDER PUTOV is a graduate of the Moscow Institute of Architecture who came here in 1978. In Moscow he had studied painting with Schwartzman and also made a name as an illustrator. He has exhibited all over Israel since, but his latest show, the first in the Capital in three years, is rather a disappointment. Nearly all the oils (on paper, board and canvas) contain linear illustrative figures with tragedy and sadness written all too obviously on their faces and suffer from the same lack of organization as the few near-abstractions. Putov, like most Russian artists escaped to the West, still suffers from the Rip Van Winkle syndrome resulting from 50 years of artistic suppression in Russia. He has yet to find a style and a discipline more suited to our times. More's the pity, as canvas No. 19 shows great sensitivity of handling. (Timart Gallery, 19 Palmach, J'lem.) 6-7 p.m. Sat. 11-1. 8-8 p.m. Till Oct. 12.

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Visits to the Ullmann Art Gallery can be arranged on Sunday and Wednesday afternoons, by prior appointment only. (Tel. 054-83997).

Tours of the Weizmann House are held daily every half hour from 9.30 to 3.30 p.m., and between 9.00 a.m. and noon on Fridays. There is a nominal fee for admission to the Weizmann House.

For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yad Weizmann, Tel. 054-83280, 054-83928.

THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE will be closed on the Sabbath and on Sept. 30, Oct. 1, 5-7, 11-13.

Israel Theatres

<p>The Cameri Theatre</p> <p>CHAPTER TWO Tomorrow, Sept. 29; Thur., Oct. 4</p> <p>PAULA Final performances Kfar Tavor, Oct. 4</p> <p>DEATH OF A SALESMAN Oct. 1, 2</p> <p>RUBBER MERCHANTS Taavia, final performances Oct. 4, 13</p>	<p>Habima</p> <p>THE DYBBUK Tomorrow, Sept. 29 at 8.30 p.m. Oct. 1 at 9.00 p.m. Oct. 2 at 8.30 p.m.</p> <p>SHADOW BOX Tomorrow, Sept. 29 at 8.30 p.m. Oct. 1 at 9.00 p.m. Oct. 2 at 8.30 p.m.</p>
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My fair Dizengoff

THE PLANNERS of Dizengoff Centre promised us "happenings" in the air-conditioned shopping mall in the heart of Tel Aviv. They are beginning to happen.

It happens every Thursday that there is a Flower Fair, planned and operated entirely by Katz Flowers, a veteran florist's with branches in Tel Aviv and Jerusalem. A lower level of the mall has been converted into a replica of historic Little Tel Aviv, so artfully that I was amazed to learn it had been constructed by two of the chain's owner-managers, Hagai Katz and his brother-in-law Yerah Perلمان, and not by professional designers.

A weather-controlled, simulated outdoor market is a florist's dream, says Perلمان, and because they have managed to establish these conditions, they can display a vast array of blooms and plants non-stop from 4:00 to 10:00 p.m. on market days. In winter, the mall will be heated.

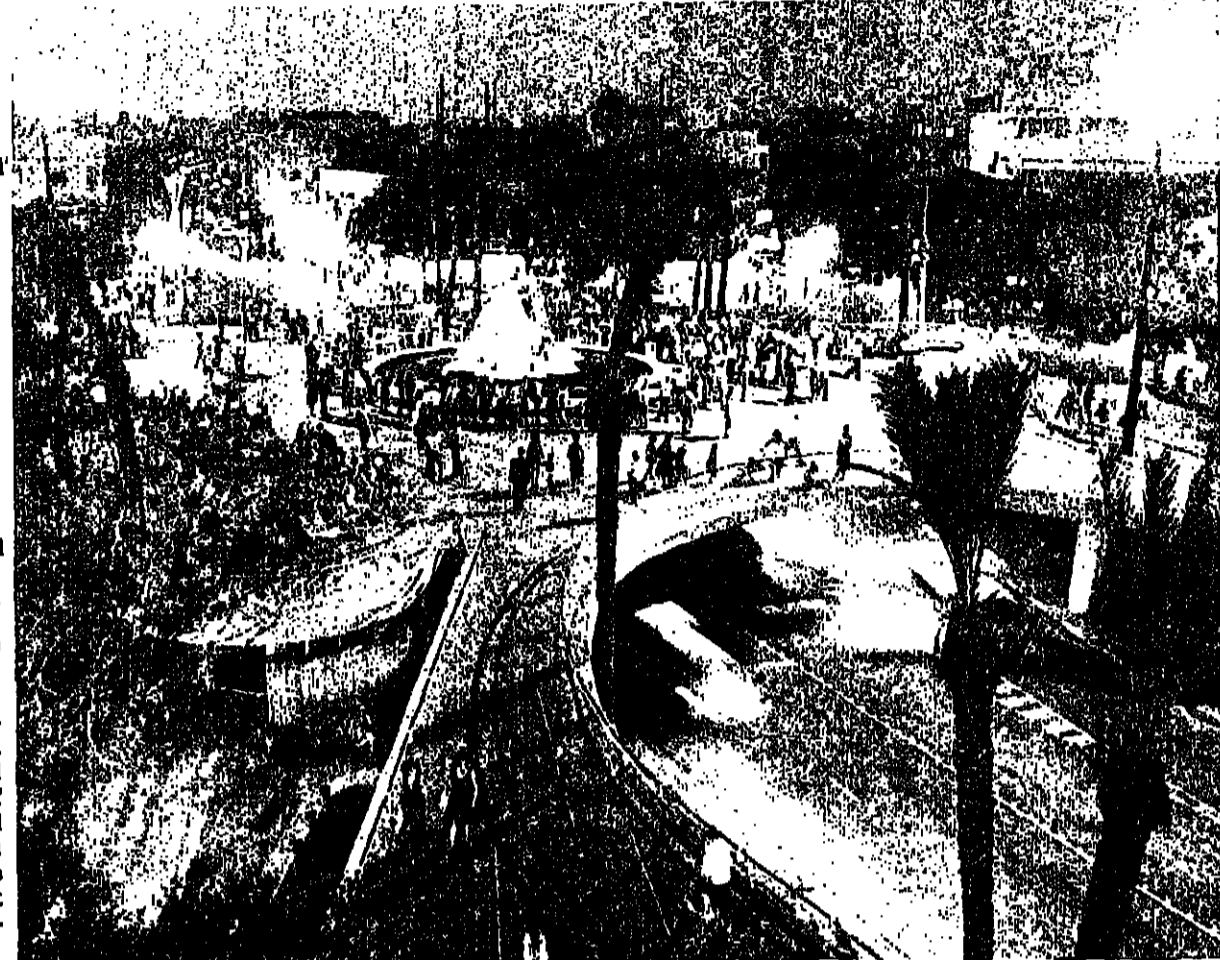
The Tel Aviv decor notwithstanding, one half expects Eliza Doolittle to come ambling around a corner with her basket of violets. There is background music, and paper cups of Adom Alik wine are handed out free to passersby. Mayor Shlomo Lahat has lent his patronage to the project.

When I mentioned "Katz Flowers" in my office, a colleague commented that the chain is "the most expensive in town." Perلمان does not deny this as regards the shops themselves, but says it is not true of the market. "Our shops are perhaps 10 or 12 per cent more expensive than our competitors," he admits, but explains that this is due to "our special services" — renowned floral arrangements and delivery in air-conditioned vehicles.

At its Thursday market-on-the-mall, Katz undersells its own shops by an average 20 to 30 per cent, says Perلمان. This does not make it as cheap for cut flowers as Tel Aviv's real open-air markets. Still, prices seem reasonable enough — and even on the low side — for North Tel Aviv. The day it opened, a spray of crysanthemums was going for IL30 or IL45, depending on size, while seven roses cost IL80. During the same week, small bunches of crysanthemums were costing IL15 in the outdoor Carmel Market, and roses, IL10.

Even more impressive than the cut flowers, however, is the imaginative variety of houseplants. There are spice plants (oregano, marjoram, rosemary, etc.) for the kitchen balcony at IL80 per pot. There are "grow your own" exotic trees, from IL35. There are plants in glass bottles which grow from their own perspiration, without watering, at IL250. The many plants growing in ceramic pebbles without soil (the hydroponic system) dispense with the need for a "plant sitter" if you go away for less than three weeks. They may also interest people observing the current *Shmita* sabbatical year. You can even buy a relatively rare potted *Gloriosa Rotherchildiana*, the lily developed in Baron Edmund de Rothschild's gardens.

Katz can undersell itself at the Flower Fair because the usual frills are omitted. It is self-service, wrappings are simple,



(Lester Millman)

there is no home delivery and no credit.

A DIZENGOFF Centre happening of a very different kind takes place every evening and some late afternoons in a new restaurant behind the Hamashbir department store called Studio 601. Here you can watch full-length, recent-run colour movies on video tape, projected on two TV screens plus a larger pull-down screen. The screens are not in the main dining room, but upstairs in the bar, which serves drinks, snacks — and popcorn.

You pay for what you consume; there is no charge for the films. So far they seem to be screened on a sort of customer-demand basis, but later there will be a pre-announced schedule, says manager Amir (Bomba) Hochenberg. About four films are on hand each week, and recent offerings included *Superman*, *Jaws 2*, and *Midnight Cowboy*. Studio 601 opens at 10 a.m. and closes well after midnight, and aspires to be round-the-clock. The restaurant, which is not *kasher*, has a French chef.

SO MANY of the recently-opened shops specialize in imported goods that the stroller in Dizengoff Centre can get the feeling the whole thing is "happening" somewhere abroad. You can eat Mexican food (at "El Sombbrero"), buy a Chinese cooking wok (at "First Class"), luxuriate in foreign cosmetics (at "Total Woman"), and so forth. There have even been complaints about the non-Hebrew name "Dizengoff Centre," so far used in all languages. At present, it also uses a Hebrew alternative, *Lev Tel Aviv* ("Heart of Tel Aviv"). The final name is yet to be determined, perhaps by public competition, says Arleh Pilz of the Pilz Corporation, which conceived and constructed the project. The for-

mal opening is slated for early 1980, when most of the building will be complete, except for a pair of skyscrapers to be added later. When everything is finished, one will be able to stroll through the entire gently-sloping mall in a huge circular route, which goes right to the top levels on one side of Dizengoff, across the pair of connecting bridges, and down the ramps on the other side — all without going out of doors. Wheelchairs and baby carriages should be able to manage this slope, which has a gradient of 8 to 8.5 per cent. At present, there are too many construction barriers, and even the escalators work only sporadically.

MARKETING WITH MARTHA

A number of established Israel firms have moved into Dizengoff Centre — Hamashbir Lasarchan, Alaska, Amisragas, Electra, Elite, Beged-Or, Folgat, to mention only a few. Our jaded local eyes, however, are apt to be drawn toward the more exotic-looking import shops.

Across from Studio 601 is a shop called "La Belle," which imports from Paris all sorts of handbags (but not the saddles its name implies). They range from a modest IL200 for silky evening bags for young girls to IL6,000 for crocodile pocketbooks. French pocketbooks of another sort can be found next door at the "Librairie du Foyer," a veteran importer of French literature ranging from expensive art volumes to cheap novels. Because it represents the import agent directly, the shop sells at discount prices and will order virtually any French-language book not in stock.

In the same row of shops is a stunning display of hand-crafted

carpets which are, to my delight, made in Israel. The shop is called Axel, and the rugs are manufactured under the auspices of the well-known carpet firm, Tabor.

IT'S HARD to resist the temptation to enter "Praline," a high-class confectioner's in a central location on the mall. Most of the mouth-watering goodies come from Belgium, including filled chocolates at IL100 per 100 grams, which is about half a dozen pieces. Less expensive are the caramels, nougats, jellies and hard candies. Little frosted cream puffs, homemade daily, cost IL6 each. Cocoa-coated marzipan balls are also local, and Hammerschlag products will be added to the stock shortly.

The packaging at Praline is as special as the sweets. You can get 100 grams of Belgian caramels tied in a Swiss handkerchief for IL80. Or you can give your love a single Belgian praline in a red box with golden lips on it, for IL20. There are boxes of pralines suitable for diabetics. The owners of the shop, the Rubinsteins and the Okonovskys are new immigrants from Belgium and France respectively.

TWO SHOPS of imported antique furniture, one of French, the other of English origin, are near neighbours on the mall, separated by the "Total Woman" beauty salon.

The furniture at "Domina," the French-style shop, is meticulously restored and upholstered that it looks almost new. One of the three partners told me they prowl the auctions at bankrupt palaces and hotels, and then have the pieces restored by experts here in Israel. The results are very elegant — and so are most of the prices, but not necessarily higher than those of new imported furniture: our customs tariffs make no distinction between new and old or antique furniture.

At Domina, for instance, I saw a newly-upholstered Louis XVth style five-piece salon suite, said to be 100 years old, priced at IL6,000. A large walnut coffee table, cut down from an antique dining table, was IL18,000.

The shop displays a Renaissance-style dining-room set, including two huge buffets, said to be 180 years old. It requires a very special home to accommodate it all; as for price, my host at Domina said, "I'd rather you didn't ask."

Among the pieces available are an upright architect's table in walnut, and an old-fashioned, straight-backed executive's chair, deliberately designed so that the boss was required to sit directly facing his client — and be brief.

"Antiques 101" is the new venture of former career officer, Guy Bar-Kochba. I assumed the name indicated all the goods were genuine antiques — that is to say, over 100 years old. But he called it that both because it was his first commando unit number and because his was the first battalion to reach Km. 101 in the Yom Kippur War.

A long-time collector of English antiques, Bar-Kochba claims he can undersell his competitors because he does not buy in London but scours the British countryside from Scotland to Brighton. Most of his pieces are Victorian, i.e. from 1837 to the turn of the century.

Admirers of fine old desks and glass-doored china cabinets will have a lot to admire at 101. The proprietor insists his prices are no higher than what is asked for similar items in brand-new modern furniture. He has antique secretary-type desks for around IL20,000 — just about the price of a new, imported secretary at "First Class," on an upper level of the mall.

At 101, the pieces look older than at Domina, because they have been less thoroughly refinished, but probably aren't. Customers who want to re-upholster shabby chairs can choose the fabrics themselves. My choice for a conversation piece at 101 would be the 50-year-old cabinet radio-gramophone, in working condition, for about IL7,000, or a plain old-fashioned wooden commode at IL6,000 that could be used as a plant holder. But if you want a genuine porcelain chamber-pot, such as it would normally have had, or a pitcher-and-bowl wash-set, these are available too. □

Martha Meisner

The Weekend Dry Bones

BRUNO KREISKY SAYS THAT WE'RE PLANNING TO "SLANDER" YASSER ARAFAT...

...OF COURSE THE PROBLEM IS, WHAT CAN YOU SAY TO DAMAGE THE REPUTATION...

...OF A MASS MURDERER? WHAT KIND OF LIE...

...COULD WE SPREAD THAT WOULD TURN WORLD OPINION AGAINST...

...A MAN WHO MAKES HIS LIVING BY BLOWING UP WOMEN AND CHILDREN?!!

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HE'S JEWISH!

AND A SECRET ZIONIST AGENT!

FROM THE TALKING DRUMS OF AFRICA... TO THE ESKIMO OF THE FAR, FROZEN NORTH THE WORD SPREADS!

FROM RIGHT-WING FASCISTS... TO LEFT-WING TERRORISTS... THE SELF-RIGHTEOUS LEADERS OF THE WORLD RECOL IN HORROR!

BY MAKING USE OF SYNAGOGUE BULLETINS, AUTO BUMPER STICKERS, TOILET GRAFFITI AND OUR TOTAL CONTROL OF THE WORLD PRESS... WE SPREAD THE WORD!

HIS BAR-MITZVA PICTURE!!!

SINGING "WE SHALL OVERCOME" WITH AMERICAN BLACKS...

IN MIAMI BEACH, IN SEMI-RETIREMENT, MR. + MRS. SAM ARAFAT.

THE SAUDI MONEY POURING INTO THE PLO HAS NOT GONE INTO A NUMBERED SWISS ACCOUNT!

HE GOES ALL AROUND THE WORLD, YOU'D THINK HE COULD PICK UP A PHONE AND CALL HIS MOTHER...

HE GOES ALL AROUND THE WORLD, YOU'D THINK HE COULD PICK UP A PHONE AND CALL HIS MOTHER...

YOU NOTICE HOW HE'S ALWAYS CARRYING ON ABOUT "LEGITIMATE RIGHTS"...

(AS A FORMER SHALIAH) ARAFAT CONTINUES TO THINK IN TERMS OF DUTY-FREE T.V.'S...

(REFRIGERATORS, CARS, UNLINKED LOANS, APARTMENTS...)

(WHAT DO YOU THINK HE MEANS WHEN HE SAYS "LEGITIMATE RIGHTS"?)

NEXT WEEK: THE TRUTH ABOUT MUAMMAR GADDAFI?

DOBBIE the DOG